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**"Kid, I'm about to let everyone in on
the secret."—Kanan Jarrus,
Star Wars Rebels, "Spark of Rebellion"**

I recently visited an old friend, whose son, Milo, has become hooked on *Star Wars Rebels*. By strange coincidence—and not because we are fans, of course —A *New Hope* just happened to be on the television, at which Milo proclaimed that this was "grown-up *Rebels*!" He's right, in a way, but what I didn't tell him was that *Star Wars* is for the kid and the adult in all of us. In short, *Star Wars* is for everybody.

This issue, we look back on the first season of *Rebels* with our exclusive "Episode Guide." It's been a rollercoaster of a show, with action, adventure, and some great guest stars; packed into a relatively short season, but there's much more to come with the premiere of the new season taking place at Celebration!

Of course, capturing a new audience's imagination is something that *Star Wars* has done before. There are many fans for whom *Star Wars: The Clone Wars* is their *Star Wars*—while the prequels revitalized *Star Wars* in a big way, as we investigate on page 38.

Don't forget, we really love to hear from you on all things *Star Wars*! We've got cool signed photos from Official Pix for any letter we print; stunning Kotobukiya statues for our Bounty Hunters winners; and the chance to appear in the prestigious pages of *Bantha Tracks* every issue! What are you waiting for? Write in and become a part of the *Star Wars* universe!

May the Force be
with you... Always.

Jonathan Wilkins, Editor

STAR WARS

APRIL 2015

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IL, 60503, U.S.A.

Contact Us: [U.K.] *Star Wars Insider*,
144 Southwark Street, London SE1 0UP, U.K.

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SPECIAL THANKS TO

Erich Schoeneweiss at Random House,
Tracy Cannobbio and
Chris Argyropoulos at Lucasfilm



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DISTRIBUTION

US Newsstand: Total Publisher Services, Inc.
John Dziewiatkowski, 630-851-7683
US Distribution: Source Interlink, Curtis
Circulation Company
UK Newsstand: Comag, 01895 444 055
US/UK Direct Sales Market: Diamond
Comic Distributors

SUBSCRIPTIONS

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For more info on advertising contact
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STAR WARS INSIDER APRIL 2015
(USPS 003-027) (ISSN 1041-5122)

Star Wars Insider is published eight times per year (January/
February, March, April, May/June, July, August/September,
October, November/December) by Titan Magazines, a division of
Titan Publishing Group Limited, 144 Southwark Street, London SE1
0UP. Contents © 2015 Lucasfilm Ltd. & TM. All Rights Reserved.
Titan Authorized User: TMN 13147

PUBLISHER'S U.S. AGENT
2819 Rosehall Lane, Aurora, IL 60503. Periodicals
Postage Paid at Aurora, IL and at additional
mailing offices.

POSTMASTER
Send address changes to Star Wars Insider,
PO Box 18479, Anaheim, CA 92817-8479
U.S. subscriptions
\$49.99 per year; Canada \$59.99
and U.K. \$27.99.
Printed in the US by Browns.

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DOCKING BAY

THIS ISSUE....

"REMEMBER, IT IS THE WILL OF EMPEROR PALPATINE TO ENSURE THE FUTURE OF A STABLE AND PROSPEROUS GALAXY."
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Insider charts the incredible first season of the crew of the *Ghost*'s insurgency!



Subscribe today and get an exclusive subscriber cover with every issue—not available in stores! Plus, in this month's issue, get a free action figure and save up to 30% off the usual price.

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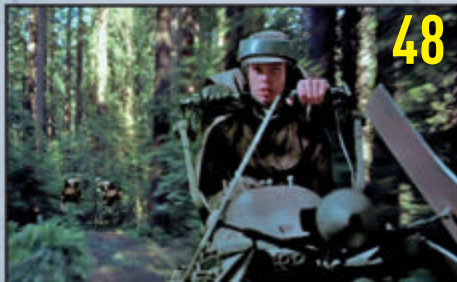
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LAUNCH PAD

ALL THE COOL NEWS FROM THE *STAR WARS* UNIVERSE

LET THE WOOKIEE WIN!

On the weekend of January 17, thousands of runners from across the globe dressed up in their *Star Wars* finest and took to a very special kind of track. It was the inaugural runDisney *Star Wars* Half Marathon and proved to be a huge success. Participants got to run through and around the Disneyland Resort in Anaheim, California—a treat for any die-hard fan! Participant Cole Horton says there was a “*Star Wars* atmosphere at nearly every point along the way.”

The dates have already been set for January 2016, and with places running out in two hours last year, it might be worth heading over to rundisney.com to check out the registration deadlines.



#1 IN A MILLION

The first issue of Marvel's *Star Wars* is already 2015's top-selling comic! With sales of over one million copies, it really has started what looks to be a fantastic year for *Star Wars* fans. Issue #1, the first in an ongoing monthly series, was released on January 14, 2015.



THE MAN WHO BUILT STAR WARS

Coming up in the fall from Titan Books, Academy Award winner Roger Christian, who created the interior of the *Millennium Falcon*, Luke's landspeeder, worked on R2-D2, and built the lightsabers used in the movie tells his story in an essential new book. Anecdotes combine with fascinating technical tricks of the trade to make this a never-before-seen account of the making of *Star Wars*, *Alien*, the acclaimed short, *Black Angel* and much more!



IN MEMORIAM

Sadly, we must bid farewell to two members of the *Star Wars* universe this issue:



KHAN BONFILS

In January, 2015 British stage and film actor Khan Bonfils passed away suddenly whilst rehearsing a play in London. Fans of *The Phantom Menace* will know Bonfils as Jedi Master Saesee Tiin. At the time of his death the actor had appeared in a number of high-profile films, and was about to star in a stage production of *Dante's Inferno*; it is indeed a loss that his career was cut so short.



EDWARD SUMMER

In November last year Edward Summer lost his battle with cancer. Summer may not be a household *Star Wars* name, but he was an important part of the early development of *Star Wars*. In the words of J. W. Rinzler, he was "Lucas's early link to the world of comic books." Together in the 1970s they discussed comic book artists such as Al Williamson and Alex Raymond, and studied their work. Lucas ended up co-owning Summer's locale in New York City: Supersnipe Comic Art Gallery. He was one of the few people who truly believed in George Lucas's space drama, and will be truly missed from both the film and comic book worlds. He told his story to *Insider* in issue #139-141.



"HE'S WORTH A LOT TO ME!"

A British *Star Wars* fan made the news in January for auctioning off his collection of rare toys, valued at £100,000. The toys, which Craig Stevens started collecting at the age of seven, were all judged to be in mint condition by the auction house. The one that held the most value was a figure of Boba Fett, believed to be one of only four or five to exist in

such good condition. 36 years ago the figure was worth £1.50, Stevens bought it for £50 in 1990, but it just sold in the auction for a whopping £18,000.

Stevens, a former chairman of the UK *Star Wars* Fan Club, said he was selling his collection to fund buying a new house. As he told the BBC, "I live in a flat, have the rent to pay and a tough wife, so I thought, *Why not sell?*"



"I STUDIED OLD MEN'S VOICES!"

Frank Oz on voicing Yoda again!

Star Wars Insider: What was your initial reaction to Yoda when you viewed the concept sketches for the character in 1979?

Frank Oz: When I saw the first sketches, they were different from the Yoda we now know. But still, I sensed who he was right away. That rarely happens, but it happened with him.

Do you remember what George Lucas said to you to inspire you to come up with the voice that you chose for Yoda?

Actually George didn't ask me to do the voice. I gave him a voice tape early on, but I was told he wanted to try other people doing the voice. Over the year or so while post was going on, I would hear that many men were auditioned for Yoda's voice. But at the last minute, when I was on my honeymoon in Hawaii with my first wife, I got a call that George would like to use my voice after all. So we shortened the honeymoon and I went to LA to record Yoda for *The Empire Strikes Back*. But to answer your question, I studied old men's voices.

You reportedly created your own personal backstory for Yoda in 1979 to help you get into character. Is that true? Do you still have those notes?

I may have them deep in storage... somewhere. The content was about Yoda's

history. His likes and dislikes. How he came to be on Dagobah. How Jedi behaved hundreds of years ago and so on. And also the notes included what Yoda knew about various people. What he knew about Luke, what he knew about Princess Leia, what he knew about Han Solo, and what he knew about Darth Vader. What he knew about all the characters impacted by the Force. I had asked George early on in the rehearsal period of *The Empire Strikes Back*, to let me have the whole script instead of having just my scenes. I felt if Yoda was so wise I needed to know what was going on throughout the script, so Yoda could sense it all.

You've created so many wonderful characters over the years—how difficult or easy was Yoda compared to others you've created?

Creating characters is really not about one person. Yoda was designed by someone, built by someone, costumed by someone, described and had dialogue written by someone [George and Lawrence Kasdan], and directed by Kersh [director Irvin Kershner]. What I do is take all the elements, plus what's inside me, and bring them to life with, hopefully, a transformational and transcendent result. That's what happens with all the characters I've originated. As I said, I sensed who Yoda was right

away when I saw the sketches, but what was different with Yoda was that he was not performing for an audience. I had to have him truthful to the script. And the major physical difference was that I had to have three people working him with me—all needing to be in exact sync with each other. That was really the challenging part—but the fun part, too.

How does it feel to be reprising the voice of Yoda for *Star Wars Rebels* after nearly ten years?

It was wonderful to be him again.

How did you like working with Dave Filoni (executive producer/supervising director)?

Dave was great. He "got it." We worked well together.

What is your favorite Yoda line from the *Star Wars* movies?

I don't really have a favorite. Although I liked reaching for the gravitas when Yoda says to Luke, "You will be. You will be," after Luke says he's not scared. I love opposites in characters. At first glance, Yoda is an impish character, but when he speaks of anything having to do with the Force he becomes profoundly serious. That paradox is interesting to me. One doesn't expect that kind of gravitas from a character that small.

DIGITAL DESTINIES!

GOOD OLD GAMES

It's been a good few months for reliving your childhood. Not too long after the digital rerelease of *X-Wing* and *TIE Fighter*, Good Old Games (GOG) struck again, announcing plans to sell three more classic *Star Wars* games online. *Star Wars: X-Wing vs. TIE Fighter*, *Star Wars: X-Wing Alliance* and *Star Wars: Galactic Battlegrounds Saga* are all up for release soon.

DOUBLE FINE

Double Fine has been working hard on two LucasArts' classics. *Grim Fandango* has been carefully remastered with many of the original team behind the game involved in the process. The game will boast updated graphics, a new live orchestral track, and additional control themes along with commentary from the original developers. There is also the

option to switch to the original art and controls, so old school fans won't be disappointed. It is now available on PlayStation 4 or you can head to GOG for PC and Mac versions.

The second game is *Day of the Tentacle*. Double Fine is still working hard on this one, but the plan is to keep the game in 2D and true to Chuck Jones's cartoon-inspired visuals. It will also be available on PlayStation, PC, and Mac.





C-3PO'S COMMUNICATION STATION!

WELCOME TO *STAR WARS INSIDER*'S LETTERS PAGE! WRITE IN WITH AN ENTERTAINING LETTER, AND, IF WE PRINT IT, WE'LL SEND YOU A FANTASTIC SIGNED *STAR WARS* PHOTO FROM OUR FRIENDS AT OFFICIAL PIX!

HALLOWEEN ON HOTH!

I fell in love with the galaxy far, far away a long time ago... as a young boy in 1977 to be exact! I am now sharing the adventure with my five-year-old son, Connor. After watching *The Empire Strikes Back* this year, our Halloween costumes were a shoe-in! Especially after we found the Luke Skywalker costume for our dog, Jedi! Hope you enjoy!—Nick and Connor Wickett, by email

Thanks for sharing these cool photos, Nick! Although with your surname, we half expected you all to dress up as Ewoks!



Connor and Nick get fierce on Hoth (above), while Jedi the dog goes on an icy patrol (right)!



TOY STORY!

I have been a *Star Wars* fan since the very beginning, back in 1977. Episode V is my favorite—my friends and I saw that in the theater 42 times!

Some of my fondest memories of *Star Wars* are of collecting all the fantastic toys and (literally) learning the names of ships, vehicles, and characters. To this day, I still collect *Star Wars* toys, though now it is with my son, Joseph. Joseph suffers with autism, but has a particular love, like me, for *Star Wars*! We enjoy watching *The Clone Wars*, and are now enjoying *Star Wars Rebels*.

Will a large-scale toy vehicle be released of the *Ghost*? We've already purchased the *Phantom*, which is "part" of the *Ghost* and has some rather "particular" design modifications on the ship's underbelly. Will this be an area to attach the *Ghost*? My son has his fingers crossed that this will be the case!—Joe A., via email

Forty-two times? Wow! Is that a record? Have any readers seen a *Star Wars* movie in the theater more than that? We have heard rumors that a larger *Ghost* could be on the way! Keep reading *Insider* for more news.

COUNTDOWN!

It's amazing to think that, by the close of 2015, we will have seen *The Force Awakens*! The teaser trailer, though brief, was absolutely perfect. I cannot wait to see how all the various parts of the story tie together. We haven't even seen Han Solo, Luke

Skywalker, Princess Leia, Chewbacca and the droids yet!

I'm preparing for the new film by watching the *Star Wars* movies in order with my twins, Graham and Lilly, who are eight years-old and very curious to see what the fuss is about!—Timothy Rodwell, Glasgow, Scotland

We're very curious to see what the kids make of watching the *Star Wars* movies in the run-up to *The Force Awakens*' debut—and what they make of the new movie!

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STAR WARS REBELS RECOUNTED

STAR WARS REBELS SEASON ONE EPISODE GUIDE COMPILED BY PABLO HIDALGO

May 20, 2013, seems like a lifetime ago, but that was when Lucasfilm first announced that *Star Wars Rebels* would be its new animated series—to debut the following year.

Though the wait for that premiere seemed to crawl by at a space slug's pace, here we are now, standing at the completion of the series' acclaimed

first season. In the blink of an eye, the characters of Ezra, Kanan, Hera, Sabine, Zeb, and Chopper have taken their place among the pantheon of *Star Wars* heroes, and audiences around the world are eager for their adventures to continue.

The waiting game begins anew. The Season Two premiere will be screened for the first time at *Star Wars Celebration Anaheim* before the series returns to television. In the meantime, to make the wait easier, let's look back at the first season and all that we've learned.

A NOTE ABOUT NUMBERING

Making the lives of *Star Wars* chronologists

easy this time around is the fact that the episodes are written and aired in chronological order, unlike the time-hopping approach favored in the early seasons of *Star Wars: The Clone Wars*. Also, unlike the previous animated series, *Star Wars Rebels* production season and broadcast season are, so far at least, one and the same. Episodes produced for Season One **air in** Season One. However, episode production numbers and airing numbers still **vary** because the production includes **content** like shorts and the separate halves **of the** double-sized premiere in their **numbering**, while broadcast outlets use a different numbering scheme.

1: "THE MACHINE IN THE GHOST"

Production Number: 101A

Debut: August 11, 2014 (broadcast & online)

Director: Dave Filoni

Written by: Greg Weisman

As the *Ghost* is pursued by TIE fighters, Hera and Kanan shout orders to Chopper, who is the unsung hero of the engagement.

First appearances of Kanan, Hera, Chopper and the *Ghost*.



2: "ART ATTACK"

Production Number: 101B

Debut: August 18, 2014 (broadcast & online)

Director: Justin Ridge

Written by: Greg Weisman

At an Imperial airfield, Sabine outsmarts pursuing stormtroopers, utilizing her colorful and explosive talents.

First appearance of Sabine Wren.



3 "ENTANGLEMENT"

Production Number: 101C

Debut: August 25, 2014 (broadcast & online)

Director: Justin Ridge

Written by: Simon Kinberg

Zeb punches his way through a mob of stormtroopers and is disappointed when his opponents run out before his appetite for combat does.

First appearance of Zeb and Lothal's Capital City.

REGULAR CAST

THE REBELS

Freddie Prinze Jnr. as Kanan Jarrus

Taylor Gray as Ezra Bridger

Vanessa Marshall as Hera Syndulla

Steve Blum as Zeb Orrelious

Tiya Sircar as Sabine Wren

and Chopper as himself

THE IMPERIALS

David Oyelowo as Agent Kallus

Jason Isaacs as The Inquisitor



4: "PROPERTY OF EZRA BRIDGER"

Production Number: 101D

Debut: September 1, 2014
(broadcast & online)

Director: Dave Filoni

Written by: Simon Kinberg

A lone TIE fighter crashes into the Lothal plains, and Ezra checks out the crash-site in his own inimitable way.

First appearance of Ezra Bridger. Early online versions of this short accidentally included its working title of "Not What You Think."



5: "SPARK OF REBELLION"

Production Number: MOW, 102-103, 102A

Debut: September 26, 2014 (on demand), October 3, 2014 (on Disney XD), October 14, 2014 (DVD release), October 26, 2014 (Prologue edition on ABC)

Director: Steward Lee, Steven G. Lee

Written by: Simon Kinberg

Ezra inadvertently **messes up one** of Kanan's missions **and is forced** to escape with the crew of the *Ghost* in order to survive. **The boy** is surprised to find out **Kanan** and his team are freedom fighters, and becomes involved in their mission to free Wookiee prisoners destined for an Imperial labor camp.

First appearance of Agent Kallus, Commandant Aresko, Taskmaster Grint, and the Inquisitor.

The debut of the series exists in different formats, hence the different production numbers. The version that exists as two separate episodes with opening titles and closing credits for each are production numbers 102 and 103. The compiled "Movie of the Week" version that bridges both episodes and has one set of end credits is MOW. This version was released on DVD shortly after it aired. A "Prologue Edition" version featuring a new opening with James Earl Jones as the voice of Darth Vader is noted as 102A, and was created for a special ABC network screening.



6: "DROIDS IN DISTRESS"



Production Number: 104

Debut: October 3, 2014 (on demand), October 13, 2014 (broadcast)

Director: Steward Lee

Written by: Greg Weisman

By duping a pair of droids (R2-D2 and C-3PO), the rebels are able to intercept a shipment of powerful weapons intended for the Empire. But the sale of the weapons to Vizago doesn't go smoothly when a frightened C-3PO calls in the authorities, and Agent Kallus arrives on the scene.

Guest appearances by C-3PO (voiced by Anthony Daniels), R2-D2, and Bail Organa (Phil LaMarr).

First appearance by Minister Maketh Tua (Kath Soucie).

7: "FIGHTER FLIGHT"



Production Number: 105

Debut: October 13, 2014 (on demand), October 20, 2014 (broadcast)

Director: Steven G. Lee

Written by: Kevin Hopps

Hera sends Ezra and Zeb into the city on a simple errand, but in a foolhardy stunt, the boys steal a TIE fighter instead. They wind up using the captured ship to free prisoners en route to a labor camp.

This episode features the onscreen debut of the Imperial troop transport that was first seen as a toy produced by Kenner, released in-between *Star Wars* and *The Empire Strikes Back*.

8: "RISE OF THE OLD MASTERS"



Production Number: 106

Debut: October 20, 2014 (on demand), October 27, 2014 (broadcast)

Director: Steward Lee

Written by: Henry Gilroy

An underground broadcast from Gall Trayvis reveals that the Empire is holding Jedi Master Luminara Unduli prisoner: Kanan is determined to rescue her, and the *Ghost* voyages to the bleak prison world of Stygeon Prime—only to fall into a trap engineered by the Inquisitor.

Guest appearance by Gall Trayvis (Brent Spiner).

Featured appearance of the *Phantom*, the *Ghost*'s secondary starfighter.

9: "BREAKING RANKS"

Production Number: 107

Debut: October 27, 2014 (on demand),
November 3, 2014 (broadcast)

Director: Steven G. Lee

Written by: Greg Weisman

Ezra infiltrates Lothal's Imperial Academy, where the Empire secretly identifies Force-sensitive children and indoctrinates the youths of Lothal into becoming stormtroopers, spies, officers, et al. With the help of fellow cadet Zare Leonis, Ezra obtains information vital to a rebel operation.

First appearance of Zare Leonis
(Bryton James).



10: "OUT OF DARKNESS"

Production Number: 108

Debut: November 3, 2014 (on demand),
November 10, 2014 (broadcast)

Director: Steward Lee

Written by: Kevin Hopps

Hera and Sabine take the *Phantom* to an abandoned asteroid base for resupply but become stranded there since the boys neglected to properly refuel the shuttle. They must hold off ravenous creatures that attack only in darkness, while the *Ghost* crew scrambles to extract them.

First mention of Fulcrum.



11: "EMPIRE DAY"

Production Number: 109

Debut: November 10, 2014
(on demand), November
17, 2014 (broadcast)

Director: Steven G. Lee

Written by: Henry Gilroy

Ezra's 15th birthday falls, as it does every year, on Empire Day, a government-mandated celebration of the founding of the Empire. Tseebo, an old friend of Ezra's parents, seeks help from the crew to escape off world with information regarding the Imperial plan for Lothal—and may also have intel about Ezra's parents.

Guest appearance of
Tseebo (Peter MacNicol).



12: "GATHERING FORCES"

Production Number: 110

Debut: November 17, 2014 (on demand),
November 24, 2014 (broadcast)

Director: Steward Lee

Written by: Greg Weisman

With the Inquisitor hot on the *Ghost's* tail, Kanan, Ezra and Sabine split off from aboard the *Phantom* to draw the Inquisitor away from the spy Tseebo. Luring the Imperials to the abandoned asteroid base and its carnivorous creatures, Kanan is still forced into a lightsaber duel with the Inquisitor. Ezra uses his growing abilities with the Force to unleash the native creatures on the Inquisitor, allowing the *Phantom* to flee. Hera and the rest of the crew help the spy escape.

Guest appearance of Tseebo
(Peter MacNicol).

First appearance of Admiral Kassius
Konstantine (Dee Bradley Baker).

13: "PATH OF THE JEDI"

Production Number: 111

Debut: December 29, 2014 (on demand),
January 6, 2015 (broadcast)

Director: Dave Filoni

Written by: Charles Murray

Recognizing it's time for Ezra to undertake his next important step in Jedi training, Kanan and his apprentice quest in the northern wilds of Lothal for an ancient Jedi Temple. Then a series of Jedi tests for Ezra begins...

Guest "appearance" by Yoda—although Yoda does not actually appear, his disembodied voice, projected by the Force into the ancient temple, can be heard, performed by Frank Oz.



14: "IDIOT'S ARRAY"

Production Number: 112

Debut: January 12, 2015 (on demand),
January 19, 2015 (broadcast)

Director: Steward Lee

Written by: Kevin Hopps

Zeb loses Chopper at cards to smooth-talking scoundrel Lando Calrissian. Lando promises to return the droid if the crew of the *Ghost* helps him make a very important cargo run. The crew gets far more than it bargained for when Lando trades Hera to Azmorigan for a cargo that proves to be a bizarre, mineral-sniffing creature that Lando intends to use to get rich on Lothal.

Guest appearance by Lando Calrissian (Billy Dee Williams) and Azmorigan (James Hong).



15: "VISION OF HOPE"

Production Number: 113

Debut: January 26, 2015 (on demand);
February 2, 2015 (broadcast)

Director: Steven G. Lee

Written by: Henry Gilroy

In a coded transmission, Gall Trayvis announces a visit to Lothal where he hopes to rally support, but the rebels realize he will be targeted by the Empire. Moving to rescue Trayvis, they instead discover he is part of an Imperial plot to round up and arrest rebel sympathizers.

Guest appearance by Gall Trayvis (Brent Spiner).



16: "CALL TO ACTION"

Production Number: 114

Debut: January 26, 2015 (on demand);
February 9, 2015

Director: Steward Lee

Written by: Greg Weisman, Simon Kinber

Imperial propaganda **continues to paint** the rebels in an unfavorable light, so Hera and Kanan plan to target the Imperial communications network on Lothal. Meanwhile, Grand Moff Tarkin arrives on Lothal to evaluate the performance of Aresko, Grint, Kallus, and the Inquisitor over the increasing rebel activity on the planet. These two threads **come together** when Kanan allows himself to be captured in order to guarantee the escape of his crew.

Start of a three-episode arc guest-starring Stephen Stanton as Grand Moff Tarkin.



17: "REBEL RESOLVE"



Production Number: 115

Debut: February 16, 2015 (on demand), February 23, 2015 (broadcast)

Director: Justin Ridge

Written by: Charles Murray, Henry Gilroy

Knowing their communications are compromised, the Imperials rely on a courier droid to transmit information from a ship in orbit. The rebels attack the courier to learn where Kanan is being held prisoner.

18: "FIRE ACROSS THE GALAXY"



Production Number: 116

Debut: March 2, 2015 (broadcast), March 3, 2015 (on demand)

Director: Dave Filoni

Written by: Simon Kinberg

In the season finale, the rebels must infiltrate the heart of an Imperial fleet to rescue Kanan. This leads to an epic battle between Kanan, Ezra, and the Inquisitor, and results in the destruction of Tarkin's flagship. Consequently, Imperial security on Lothal is strengthened, making their missions even more difficult in the future.

Hera calls in help. But so does the Empire.

The identity of Fulcrum is revealed.

Guest appearance by Bail Organa (Phil LaMarr).

Re-appearance of Darth Vader.



Photo of Vanessa Marshall courtesy of Cherie Roberts



501ST SOCAL GARRISON PRODUCTION SHOP

One of the coolest parts about playing Hera in *Rebels* is getting to know my new friends in the *Star Wars* community. When 501st Southern California Garrison member Kevin Weir (kwdesigns) invited me to come visit his production shop, where members work on their armor, I leapt at the chance.



Meeting Kevin Weir at Spectrum Graphics 2 Studio.

I was intrigued to learn more about exactly how much time and energy goes into the creation of each individual piece—anywhere from making molds, to pouring plastic, to using a massive vacuum machine (autographed by *Star Wars Rebels*' executive producer Dave Filoni) to heat up various parts. I got to see the Imperial Combat Driver AT-DP pieces, which we saw in full for the first time ever at the Los Angeles *Rebels* premiere screening. The final construction was a joint effort by Kevin Weir, Lilo Tauvao, Michael Bender, Barry C., Davis Bench and Jon Farmer.

HEY *STAR WARS* FANS! THIS ISSUE, I WENT BACK TO SCHOOL—*STAR WARS* STYLE AND VISITED THE INCREDIBLE 501ST ARMORY!

STAR WARS IN THE CLASSROOM

As I have said before, I love storytelling. I have always been fascinated by the power of myth, and humankind's seemingly overwhelming desire to share and perform stories in what seems like a primal need to heal as a culture. In ancient times, for example, Greek theater kept the legends alive. Today, we can access entertainment everywhere, *some of which* similarly reminds us of the hero's journey, the problems we all face, as well as, perhaps, the universal hope for a brighter future. We watch and learn, together. The *Star Wars* saga unites us all in this way.

When I discovered *Star Wars in the Classroom*, I was so excited to see teachers stimulating their students'



Left to Right: Emily Morton, Danielle Lopez, myself, and Cole Horton.

minds with this very saga! After their "Serve Like a Jedi" campaign for "May the 4th Be With You" 2014, I reached out to them to applaud their efforts. They then invited me to become a member of their *Special Ops* group, alongside Consetta Parker, Tricia Barr, Bryan Young, John Morton, Ryder Windham, and Cole Horton.

At Comic-Con International: San Diego 2014, I met several Rogues: Danielle Lopez (who teaches at Davis Magnet School in California), Emily Morton (daughter of fellow *Special Op*, John Morton AKA Dak from *The Empire Strikes Back*), and Cole Horton (writer, historian and *Special Op*, who contributes monthly to *Starwars.com*).

Recently, I spoke with Thomas Riddle, Red Leader of *Star Wars in the Classroom*, who said, "Currently *Star Wars in the Classroom* consists of nearly 140 teachers from 12 nations across Europe, Asia, and the Americas. The *Special Ops* group continues to grow as well, as we've recently welcomed aboard Tasia Valenza (Shaak Ti) from *Star Wars: The Clone Wars*."

"With the launch of *Star Wars Rebels*, we've added a new section to the website," Thomas said, "*Rebels: Connections*, that provides teachers with resources for integrating the series into their classrooms (<http://starwarsintheclassroom.com/content/rebels/>). Each episode will have its own resources and lesson ideas. We are also about to launch a new message board in the coming weeks for discussing teaching and learning with *Star Wars* called *The Rogues Ready Room*. Our goal is to become a platform for collaboration among teachers and others like myself who are supportive of educating and impacting the lives of our youth."

"In addition, Wes Dodgens and I will soon be offering a monthly segment on the *Coffee with Kenobi* podcast that will provide updates on the Rogues' progress, as well as suggestions on how to incorporate the best practices in teaching using *Star Wars* as a tool for engaged learning."

I am so honored to be a part of their richly rewarding, inspiring organization—especially with the honorable Togruta Jedi master, Shaak Ti by my side!



Imperial Combat Driver AT-DP Helmets.

While I was there, the *Rogue Rebels* Family (Sal, Liz, Lizzy, and Axel Perales) stopped by to work on their cosplay pieces for Celebration 2015. You may remember seeing them at various *Rebels* events last year? They are awesome!



Individual Imperial Combat Driver AT-DP armor pieces.



Imperial Combat Driver AT-DP leg armor.



Kanan Jarrus cosplay shoulder armor piece, held by Sal Perales. Clearly the finished product is worth all the effort!

Sal Perales showed me the elements of his Kanan Jarrus armor. The hyper-attention to detail was astonishing.



Rogue Rebels at Los Angeles *Rebels* premiere screening 2014: Liz Perales (Sabine), Sal Perales (Kanan), Axel Perales (Ezra), Lizzy Perales (Hera) with AT-DP drivers, Kevin Weir, and Michael Bender.



Sal Perales as Kanan Jarrus.



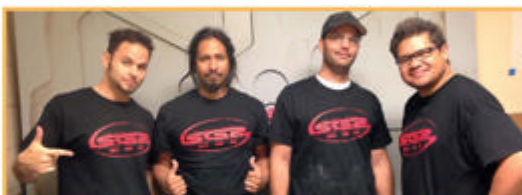
Amanda Jean and Michael Bender at Spectrum Graphics 2 Studio.

501st Southern California Garrison member Michael Bender was also at the shop, working on Fem Trooper gear for Amanda Jean for Celebration 2015. She looked fierce!

It was delightful to see people who love the *Star Wars* saga so much that they will spend hours together perfecting their gear. They are truly dedicated.



Jes Gistang statue (female stormtrooper) from Gentle Giant Studios.



Michael Bender, Sal Perales, Kevin Weir and Lilo Tauvao at Spectrum Graphics 2 Studio.

I already have my lekku for Hera, but as a card-carrying member of the Mandalorian Mercs, I may need to get to work on my Mando gear! To be continued...

May the Force be with you... always!

MORE TO SAY

Twitter:
Star Wars in Class
@StarWarsinClass
501st SoCal Garrison @501SCG
Sal Perales @SalIMakeMusic
Michael Bender @TK6682

Look for Kevin Weir's KW Designs and The Rogue Rebels on Facebook!

HAVE YOU?



STAR WARS COSTUME DESIGN



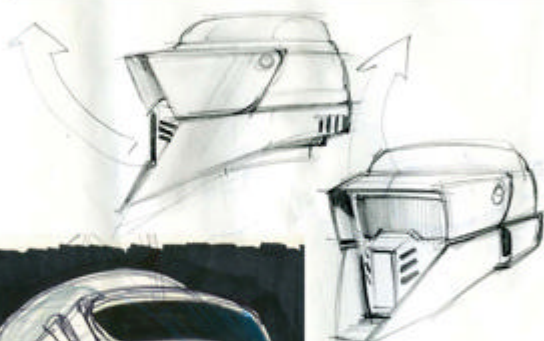
PART 4

STAR WARS INSIDER TAKES A LOOK AT THE COSTUMES CREATED FOR RETURN OF THE JEDI, WITH SOME RARE IMAGES FROM THE ARCHIVES! REPORT BY BRANDON ALINGER

Return of the Jedi was to be larger in scope than its predecessors *A New Hope* and *The Empire Strikes Back*, and was designed to move closer to the *Star Wars* universe that George Lucas had always envisioned. The increased scale of the film is evident throughout: Jabba's Palace featured more monsters and guards than the Cantina, the Emperor's arrival featured more troops than any previous *Star Wars* scene, and the space and ground battles included more elements than ever before. It is therefore not surprising that *Jedi's* costumes occupy nearly half of our book, *Star Wars Costumes: The Original Trilogy*.

The original trilogy's final episode re-used very few costumes from the prior installments. Aggie Rodgers and Nilo Rodis-Jamero were brought on as costume designers, and a *Star Wars* costume shop was established in the same building complex used by Industrial Light & Magic. The majority of the film's costumes were made in-house rather than by outside vendors as they had been in the past (under John Mollo's direction). Legacy costumes that returned essentially the same, such as Darth Vader and the stormtroopers, were manufactured in London under the supervision of the Elstree-based costume team led by Ron Beck, a returning veteran of the first film. As a result of *Jedi's* costumes being manufactured by the film company directly, more research information was available for the book. In addition to retaining the costumes themselves, the Skywalker Ranch Archives retained original costume design "bibles," meeting notes, fabric samples, reference Polaroids, and muslin mock-ups. The manuscript materials provided key data on facts, figures, and dates, which formed the bedrock of the *Jedi* section of *Star Wars Costumes*. The remaining information came via Aggie Rodgers, Nilo Rodis-Jamero, the many members of the San Rafael-based costume department, and their counterparts on the London side of the film. More available resources meant more information—more than the book could hold. Read on for some fun anecdotes and rare images, many published here for the first time...

► In the initial stages of preproduction, the UK art department began modeling an "enlisted stormtrooper" based on one of Nilo Rodis-Jamero's earliest concepts. The design later evolved into the biker scout, and final costumes were manufactured in the US.



▲ A number of directions were considered for the biker scout helmet, as seen in these Rodis-Jamero illustrations.





KODAK SAFETY FILM

KODAK SAFETY FILM 5063



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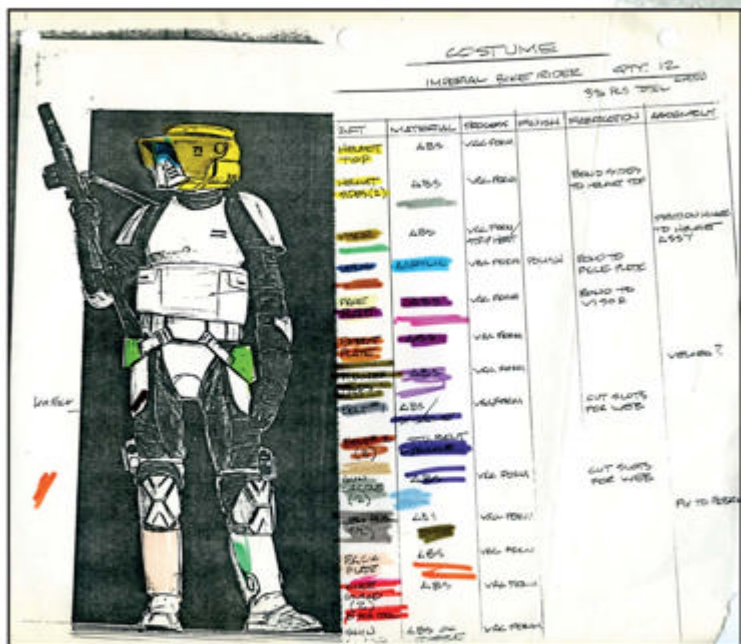
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▲ The scout helmet was mocked up in clay so the designers could study the design via a three-dimensional form. This preliminary study features a very different faceplate to the final version.

► In the plastic workshop, the final form of the faceplate emerged.





► A costume breakdown chart was used by the “plastic boys” to track the components they were responsible for.





▲ The scout costumes were first needed for shooting in the UK, where they appeared on the Death Star docking bay during the Emperor's arrival. The costumes were then shipped back to the US for location work. Dummies were sometimes dressed in biker armor for use on crashing speeder bike props.



◀ Hip armor was prototyped for the biker scout costume, as seen in this fitting photograph, but was dropped from the final design.



► Costume designers Aggie Rodgers and Nilo Rodis-Jamero experimented with adding some color to Han Solo's wardrobe. A blue shirt was designed as part of the "war room outfit," and the green shirt would have featured on Endor. Both designs were rejected by Harrison Ford. "Ford came in and said he didn't want to wear that. He wanted to look pretty much like he looked in the other two movies," says cutter Claudia Everett.





"I remember every Friday afternoon, we used to run off to the ranch and we would play baseball. I remember jokingly putting a baseball glove on engineer Wade Childress's head, and that was the birth of Lando Calrissian's disguise," recalls Nilo Rodis-Jamero. Childress posed with the glove, and Rodis-Jamero promptly outlined the rest of the helmet directly onto the Polaroid. Plastic designer Richard Davis holds the final helmet for comparison.



STAR WARS UK!

WITH THE TRIUMPHANT RETURN OF *STAR WARS* TO THE MIGHTY WORLD OF MARVEL, IT'S A GOOD TIME TO TAKE A LOOK BACK TO 1978 AND THE WEEKLY COMIC THAT BROUGHT THE FANTASTIC GALAXY TO BRITISH AUDIENCES—IN THE FORM OF *STAR WARS WEEKLY*, A REPRINT OF MARVEL'S STRIPS WITH NEW BEHIND-THE-SCENES CONTENT. EDITOR DEZ SKINN INJECTED THE TITLE WITH FRESH ENERGY, INCREASING *STAR WARS WEEKLY*'S SALES BY A HUGE 25 PERCENT WHILE ALSO REINVIGORATING THE MARVEL UK BRAND. INTERVIEW: MARK NEWBOLD

Star Wars Insider: When did you first hear about Star Wars?

Dez Skinn: I was editing a magazine called *House of Hammer*, which had a news column featuring fantasy and science fiction. I was aware of an upcoming film called *The Adventures of Luke Starkiller* from the very early days.

I also used to get *Variety* every week, because I was editing the UK edition of *MAD Magazine*, which spoofed films. In America, *Star Wars* opened in the summer, but in the UK it opened at Christmas. They were holding back to see how it did in the States first.

So I got my *Variety* this one particular week and I looked at the headline story and it said "Star Wars out-grosses *Jaws* in week one." I found this out in July, and it wasn't going to open in the UK until December, and I wanted to do a science-fiction magazine... the stars came into alignment.



You later worked for Marvel UK on *Star Wars Weekly* during that era. Stan Lee asked me to become publisher: He was my immediate superior. I knew the Marvel UK people because London is a small town and publishing comics is even smaller. Marvel UK was hemorrhaging money. The only thing that was making any money was *Star Wars Weekly*. They tried to sell the company off, but nobody wanted it. I was asked to do a report by Stan on how to make Marvel UK viable. Because I'd worked in British comics on *Whizzer* and *Chips*, *Cor!!*, and *Buster*, I had a history in weekly comics. I wrote the report several times (I didn't want to be too critical) and eventually submitted it. Stan said, "Will you do these things that you've said need to be done? I wish I'd known as much as you do when I was your age because I was 40 when I started the *Fantastic Four*, *Avengers* and the *X-Men*. You're 27!"

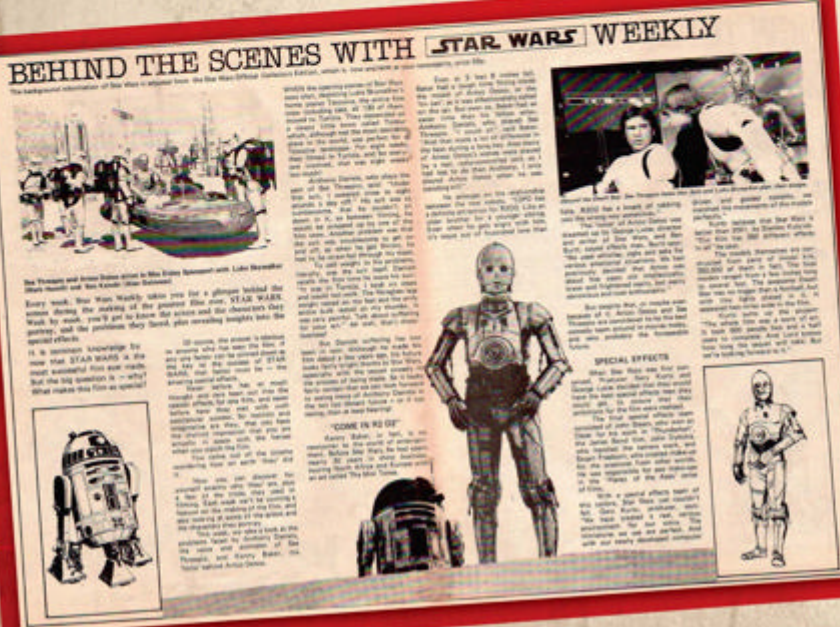
What memories do you have of that era?

I must have seen the original *Star Wars* about 20 times and about 10 of those were before it opened! The way it used to work was there was a copy of the film in the Rank Films preview theater in the basement at Wardour Street. I'd got a birthday coming up and the projectionist was a friend of mine, so we held the birthday party in a preview theater.

So, we were supposed to be watching George Lucas's *THX 1138*, but by mistake we had *Star Wars*! So my guests all got to see *Star Wars* frighteningly early! I loved it to pieces and watched it lots of times in preview theaters, magazine screenings, and newspaper screenings.

What did you do to increase sales?

I looked at *Star Wars Weekly* which was up





Opposite page, from top: *Star Wars Weekly* #73 featuring back-up strip *Guardians of the Galaxy* some 35 years before it became a movie blockbuster; a behind-the-scenes feature about the making of the first *Star Wars* movie.

This page, from top: "Making of" material that offered the first exciting news about "*Star Wars II*"; evocative photo covers for *Star Wars Weekly*, designed to grab the attention of discerning *Star Wars* fans!

to about issue 40 and I thought, *Why have you got something with the logo of the film with these really badly drawn cartoon covers? That's not going to hold the kind of people who have a pre-conceived notion of what Star Wars Weekly would be.* So the first thing I did was put photographs on the cover.

Did you commission any original art for *Star Wars Weekly*?

No, I commissioned behind-the-scenes features. People weren't buying a comic, they were buying the only piece of *Star Wars*

"PEOPLE WERE BUYING THE ONLY *STAR WARS* MERCHANDISE THAT EXISTED!"

merchandise that existed. If you've got a licensed item, then you pander to the wishes of the audience that will be buying it.

If the comics enhance the total by going beyond the film, then that's an add-on. So in everything I've done that's been licensed I've tried to have the easy read comic strips—so when you're flicking through it on the newsstands it's got that visual appeal. The features I've invariably tried to

make a 50/50, if not a 30 percent visual, 70 percent text balance to invite people in. There's not anything worse than gray text to put people off.

Did you feel it was more of a magazine than a comic?

It was a magazine that happened to have comics in it. But we all love to stick labels on things, and I don't think we should. 🙄

MORE TO SAY

Learn more about Dez Skinn at <http://dezskinn.com>

HAVE YOU?



MUCH TO LEARN YOU STILL HAVE

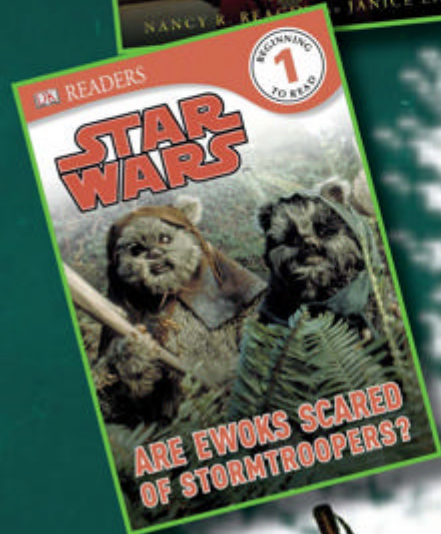
TEACHING IS CENTRAL TO *STAR WARS*, FROM JEDI KNIGHTS IN TRAINING TO THE LIFE LESSONS OUR HEROES LEARN. BUT IT'S FAST BECOMING A TOOL FOR SCHOOLS IN OUR UNIVERSE, TOO: FROM TEACHING KIDS TO READ TO INSPIRING UNIVERSITY STUDIES. WHEN IT COMES TO *STAR WARS* AND EDUCATION, THE FORCE IS MOST DEFINITELY WITH THE CLASSROOM! DAN ZEHR, A LIFELONG *STAR WARS* FAN, AND TEACHER OF ENGLISH AT THE HIGH SCHOOL LEVEL, GIVES HIS INSIGHT AS TO WHAT THE SAGA CAN TEACH OUR KIDS.

There are some things that just go together: R2-D2 and C-3PO, Han and Leia, mynocks and power couplings. A symbiotic relationship enhances the value of each in myriad ways, and helps both parties become greater than the sum of their collective parts. Perhaps this is why *Star Wars* and education are such a beautiful partnership. Combining the two is a natural fit for educators; we seek to educate through student

engagement, and, because popular culture has never seen anything as engrossing as the *Star Wars* saga, the relationship between the two seemingly unrelated topics can make for a harmonious blend of wonder for the student in the classroom.

George Lucas has famously lauded educators many times, and the celebrated creator of our beloved saga has perpetually endorsed the teacher's mission: to instill a passion for learning in children

of all ages. In May, 2014 Lucas stated on Edutopia.org, the website of The George Lucas Educational Foundation: "This is one way in which the world hasn't changed: Teaching is still the most important job." Lucas understands what many educators around the country are bringing to the forefront of teaching: *Star Wars* matters. Students listen when educators discuss that galaxy from far, far away....



Artwork by Jeffrey Brown

THE POWER OF MYTH

Myth matters: plain and simple. As a culture, we gravitate toward heroes; we want to believe in something greater than ourselves and Lucas understood that

when he talked about the creation of his modern myth. Nothing has permeated the collective conscience quite like that first glimpse of the Imperial Star Destroyer as it filled the screen at the start of *A New Hope*, heralding the start of a new mythology. Luke Skywalker was not the only one to look to the stars back in 1977—and this sense of wonder can enchant a classroom as well.

Students want to believe in heroes, especially during adolescence, when there is much to explore on the path to adulthood. The work of Joseph Campbell (the American mythologist, writer, and lecturer) has famously been attributed to influencing Lucas's development of the original trilogy, as the power of myth is one of the quintessential methods of evaluating storytelling. This is important, as the stories told are often emblematic of the values we ascribe to our culture.

While there is little doubt among fans about the merits of using *Star Wars* in a classroom setting, there may be some question as to how teachers can apply the saga and adhere to the educational guidelines valued by parents, educators, and administration alike. Curriculum is an important part of the learning process, but can you really discuss *Star Wars* in class and learn something at the same time? Absolutely—it's done every day in schools around the globe. It's a great time to be a *Star Wars* fan, and educators are taking notice!

Right, from top: *The Star Wars Heresies* exposes the deeper mythological themes that are embedded within the prequel trilogy; Yoda encourages kids to read in a charming poster; the Jedi Mastet again shows kids the way in the *Star Wars* Reads Day logo; Joseph Campbell's *The Power of Myth*.

Opposite Page: *You Can Draw Star Wars* offers a fun, but still educational way to learn via the saga.

The Star Wars Heresies

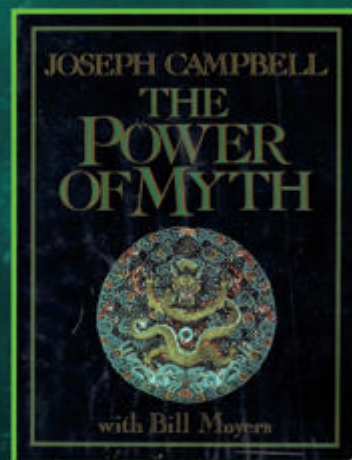
Interpreting the Themes, Symbols and Philosophies of Episodes I, II and III

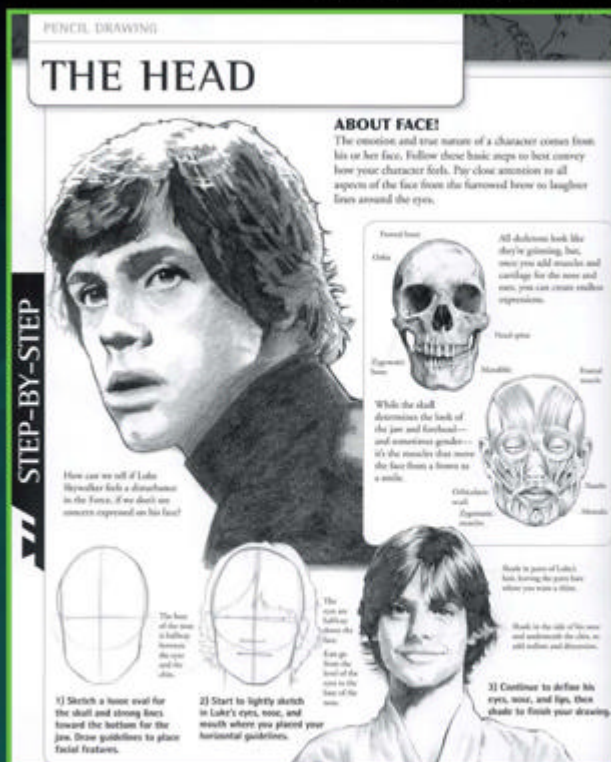
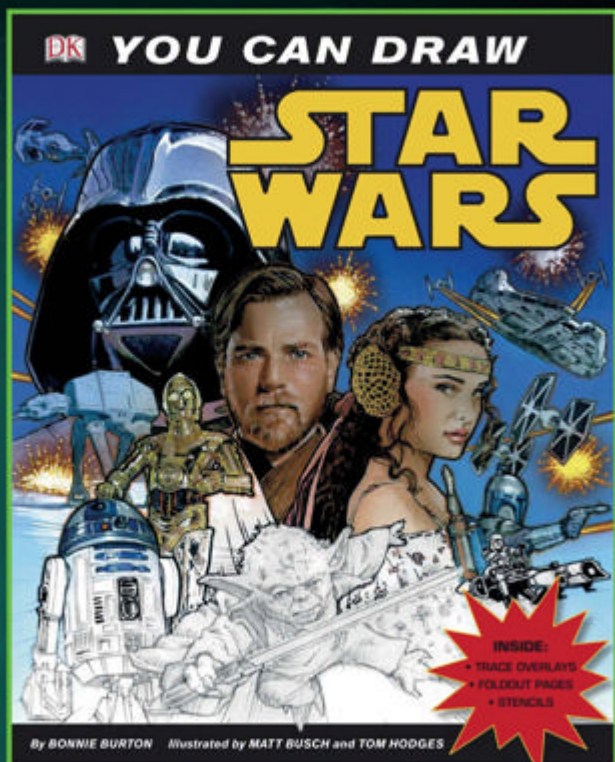


PAUL F. McDONALD



"THOSE WHO HAVE NOT SEEN *STAR WARS* BEFORE OFTEN MAKE INSIGHTFUL OBSERVATIONS AND ASK FASCINATING QUESTIONS BECAUSE THEY APPROACH THE FILMS WITH NEW EYES."





AN EDUCATIONAL TOOL

Kim Stace is a teacher of 8 to 11-year-olds in England, and her students certainly have a connection with *Star Wars*. As she explains, "We often talk about it, or use it as an example in lessons. It gets them to think of strange creatures in a galaxy far, far away, which is a lot for children who may not go anywhere further than the park." One of her students even proclaimed, "Miss, it extends my imagination," which, she adds, is, "an astounding sentence from a normally reserved 8-year-old boy." This kind of inspiration is a primary goal for educators, and *Star Wars* helps to make that possible for many, on a global scale.

Meanwhile, Craig Dickinson has been using Campbell's *The Hero's Journey* along with the *Star Wars* movies, to teach his Washington sixth-grade classes, and the experience has been unlike anything he has ever encountered in the classroom setting. Craig uses a viewing order of Episodes IV, V, I, II, III, VI because, "[this] presents the prequels as a flashback and allows the students to not only track Luke's journey, but to see the parallels

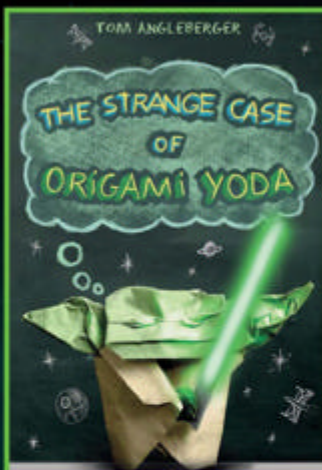
in his father, Anakin's journey as well." Dickinson's students love the teaching method, too! "Those who have previously seen the films pick up on details and themes they had never noticed before, while those who have not seen *Star Wars* before often make insightful observations and ask fascinating questions because they approach the films with new eyes." At high-school level, I, myself, have been using both *A New Hope* and the work of Ian Doescher [author of the *William Shakespeare's Star Wars* series] to explain the work of Campbell, as well as William Shakespeare, all while facilitating critical thinking through the power of discussion and rhetoric.

One of the buzzwords in education revolves around using "Common Core" standards to impact and guide learning, and *Star Wars* is ripe with examples of this. While it is documented that Campbell's work did not directly impact Lucas until *The Empire Strikes Back*, a closer examination of *A New Hope* shows audiences that Luke Skywalker encapsulates elements of what makes a hero, according to Campbell. An analysis

of King Arthur in a study of English Literature reveals just how relevant this is.

The son of Anakin has much in common with King Arthur: a mysterious birth, the wizened mentor who presents the burgeoning hero with a mysterious talisman, and bitter trials along the way. As we review Arthur's legacy, it's rewarding and invigorating to see students making textual connections between the two iconic stories. This opens up wonderful discussion about methodology, cultural values, and storytelling.

The connections don't stop there. A closer examination of Shakespeare reveals political intrigue, love, betrayal, and poignant character development. One needs look no further than *Revenge of the Sith* for similar motifs. Anakin's fall from grace is Shakespearean in nature, as we see the rise of Darth Vader interspersed with the tragedy of the promising Jedi Knight. It's a modern version of the classic tragic hero prevalent in so many of Shakespeare's plays, and it's wonderful storytelling.



"I HAVE MADE CONNECTIONS BETWEEN NUMEROUS IDEAS THAT I COVERED IN ANCIENT OR WORLD HISTORY TO VARIOUS ASPECTS OF THE *STAR WARS* SAGA."

A GLOBAL RESOURCE

A valuable resource that helps to connect teachers from all over the globe is *Star Wars* in the Classroom and its Rogues Initiative. Educators Thomas Riddle and Wes Dodgens have successfully integrated many different academic levels and disciplines in one place to connect like-minded educators, and the impact on curriculums is exciting. Riddle states, "*Star Wars* in the Classroom exists for the purpose of... facilitating collaboration... no matter what their subject area." He goes on to elaborate, "I have made connections between numerous ideas that I covered in Ancient or World History to various aspects of the *Star Wars* saga, ranging from topics such as the rise and fall of the Roman Empire and Nazi Germany to the tenets of Eastern philosophies and

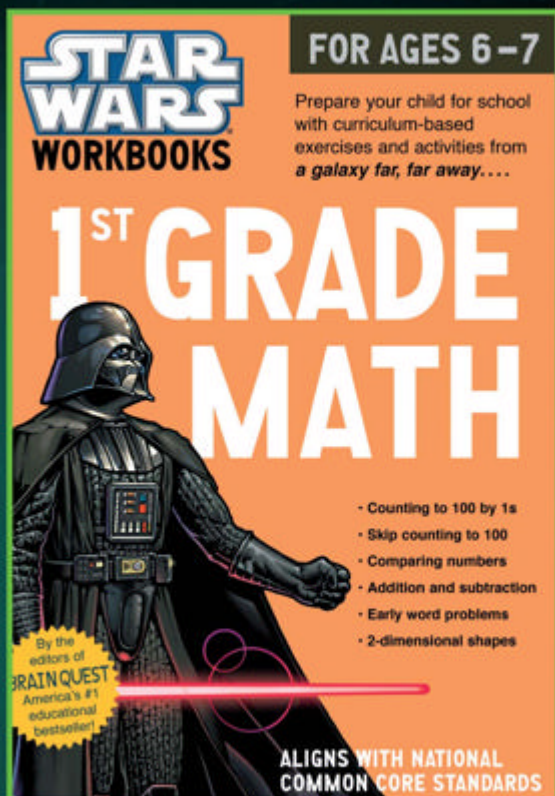
the ideals of medieval chivalry." No matter what age or field of study, there is something to glean from *Star Wars* for all students!

It would be difficult to discuss using *Star Wars* as an educational tool without mentioning all of the great literature available on the subject. So many wonderful books out there not only promote critical thinking and discussion, but also help develop a love of reading. Literacy is at the heart of education, and *Star Wars* is at the forefront of using popular culture to help spark that passion. *Star Wars* Reads Day started in 2012 to promote literacy, and was an instant success. Bookstores and libraries around the world partnered with LucasBooks [now Lucasfilm/Disney] to showcase all of the exciting books for fans to enjoy.



Not only does *Star Wars* appeal to all ages, so do the books offered. For younger readers, the *Star Wars* Workbooks by Workman Publishing offer quality, entertainment, and rigor with 12 different titles to choose from for ages Pre-K through second grade. For ages six to eight, DK Readers offer myriad titles of varying reading levels encompassing *Star Wars* *Rebels* and *Star Wars: The Clone Wars*, as well as LEGO and the related films, to encourage a love of story and creative thinking. The *You Can Draw Star Wars* books engage multiple intelligences through expression and imagination as well.

For children aged 9 and up, artist/writer



Clockwise, from far left, opposite page: Jeffrey Brown's *Jedi Academy*, Tom Angleberger's *The Strange Case of Origami Yoda*, *Star Wars ABC*, *Star Wars Workbooks*; LEGO *Star Wars: A New Hope*; promotional artwork for William Shakespeare's *Star Wars*.



Jeffrey Brown's *Jedi Academy* series offers students a chance to experience middle school through the lens of the *Star Wars* saga, with laughter, adventure, and absorbing tales, and the *Origami Yoda* books by Tom Angleberger have engrossed students since 2010 with their wit and creativity.

For high school students, Ian Doescher's *William Shakespeare's Star Wars* series is a must-read for its style, language, and literary brilliance. Adam Watson (one of the Rogues previously mentioned) created a lesson plan, in conjunction with Quirk books, that helps illustrate this fact beautifully. Paul F.

McDonald's *The Star Wars Heresies: Interpreting the Themes, Symbols and Philosophies of Episodes I, II, and III* is an invaluable resource for college-level students, or for anyone else interested in looking at *Star Wars* with analysis and critical-thinking on a whole other level.

This is an amazing time to be a *Star Wars* fan, and educators around the world are embracing this renaissance of creativity and excitement to emblazon the minds of their students through captivating lessons, engaging activities, and critical thinking concepts with *Star Wars* as the canvas.

With the new films rapidly approaching, so, too, are the teachers and educational concepts that work in conjunction with the modern myth to inspire young minds, and to promote a love of learning for all ages. 🌟

MORE TO SAY

Visit www.starwarsintheclassroom.com to learn more about the educational power of *Star Wars*! Also check out the George Lucas Educational Foundation, www.edutopia.org/mission-vision

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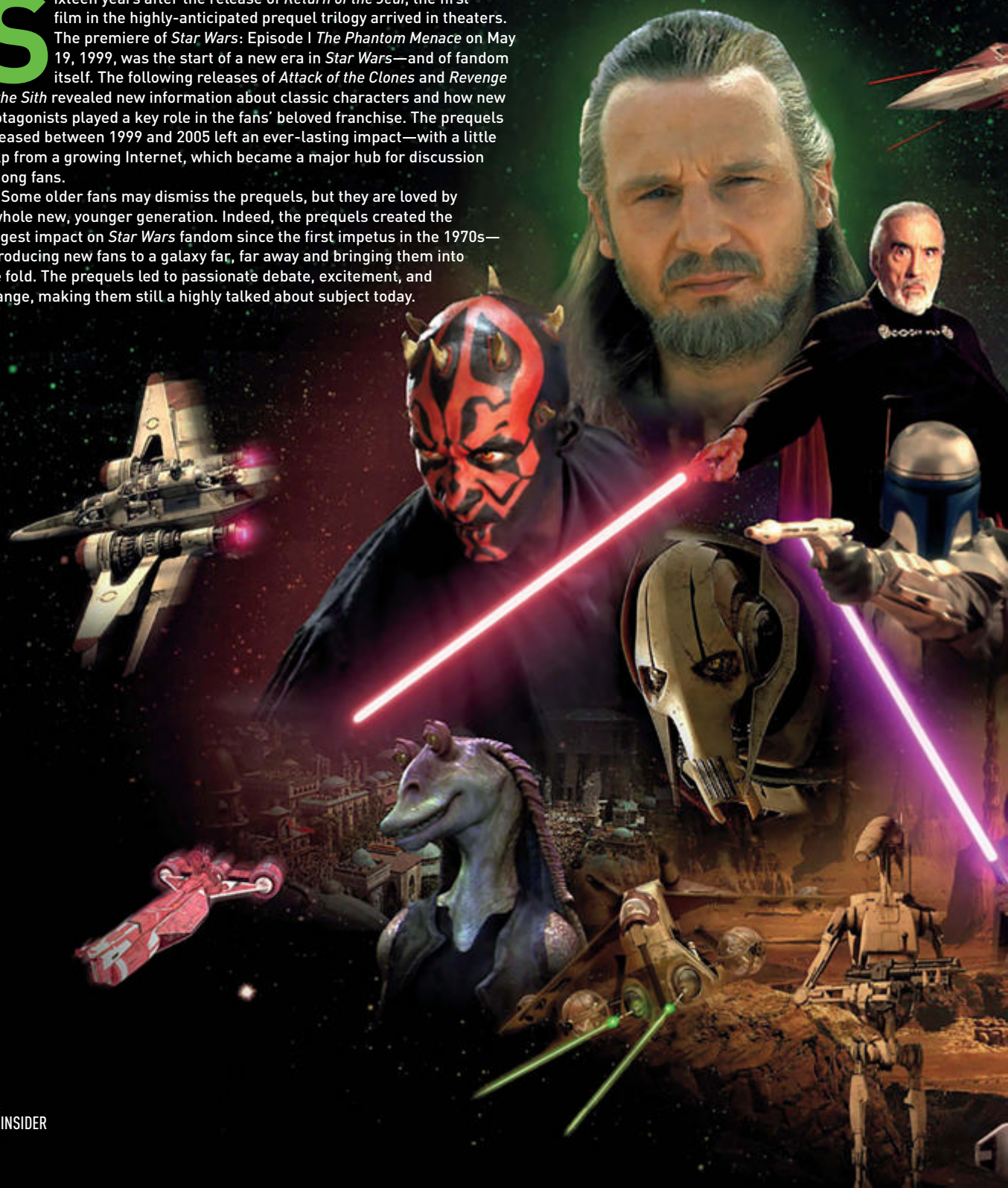
THE PREQUEL

HOW *STAR WARS* REINVENTED ITSELF AND CAPTURED A WHOLE NEW GENERATION....

BY LISA GRANSHAW

Sixteen years after the release of *Return of the Jedi*, the first film in the highly-anticipated prequel trilogy arrived in theaters. The premiere of *Star Wars: Episode I The Phantom Menace* on May 19, 1999, was the start of a new era in *Star Wars*—and of fandom itself. The following releases of *Attack of the Clones* and *Revenge of the Sith* revealed new information about classic characters and how new protagonists played a key role in the fans' beloved franchise. The prequels released between 1999 and 2005 left an ever-lasting impact—with a little help from a growing Internet, which became a major hub for discussion among fans.

Some older fans may dismiss the prequels, but they are loved by a whole new, younger generation. Indeed, the prequels created the biggest impact on *Star Wars* fandom since the first impetus in the 1970s—introducing new fans to a galaxy far, far away and bringing them into the fold. The prequels led to passionate debate, excitement, and change, making them still a highly talked about subject today.



GENERATION



"THE PREQUEL TRILOGY MADE THE ORIGINAL TRILOGY EVEN RICHER AND MORE SATISFYING."



WITNESSES TO CHANGE

Scott Murray, a host and producer of the Assembly of Geeks podcast, has been a *Star Wars* fan since the original trilogy and went to his very first convention about 14 years ago. When Murray went to watch *The Phantom Menace*, he reminded himself how long it had been since the last *Star Wars* film was made.

"I also reminded myself that I wasn't going to see Han, Luke, Leia and Darth Vader—at least not in costume. I think it helped calm expectations and allowed me to be ready for something different," Murray says. "I actually liked *The Phantom Menace*. I remember calling into a radio show to defend it. I didn't think it was perfect or necessarily as good as Episodes IV, V and VI, but I liked it."

It's no secret that there were established fans who didn't like *The Phantom Menace* or the prequel trilogy, a perfectly valid opinion. However, their often vocal passion did "split fandom into two camps," says Candy Wilder, who first saw *Star Wars* in 1977 and became active in the fandom a few years before *The Phantom Menace* (she is also the creator of the fan film *Anakin's Assignment*). "There is one camp that appreciates the prequels and one that wishes they didn't exist."

Murray says he believes this divide might have been a result of some fans not watching the films with a fixed mindset, like his own. "Many people from my generation walked in ready to re-live the exact same experience they got when they were kids and many didn't realize how unlikely that

was," he says. "When we saw the visuals in IV, V and VI all of that stuff was new. We'd never seen anything like that in film. The original *Star Wars* trilogy went on to inspire other filmmakers to



Clockwise, opposite page: The new castmembers of *The Phantom Menace* pose with a *Star Wars* veteran; fan Megan Moore cosplays as Padmé at Celebration V; Megan meets Anakin himself, actor Jake Lloyd at Celebration III; fan Matt Graff poses in a Yoda T-shirt; convention-goer Scott Murray meets a friendly wampa!

This page, clockwise, from top left: Boba Fett actor Daniel Logan meets fan Candy Wilder; Darth Maul ignites his lightsaber and helps win a new generation of fans; fan Dustin Roberts shares some convention love; the clone troopers offer enormous cosplay potential; the ill-fated romance between Anakin and Padmé inspired fansites such as the Moons of lego.

make visually stimulating and creative projects. So, by the time 1999 rolled around, a sci-fi fantasy with eye-popping effects wasn't as new to any of us. That had an impact."

Star Wars fan Lazy Padawan is the founder of the *Star Wars* Prequel Appreciation Society (SWPAS). She became a fan after watching *A New Hope* in 1977 and got involved in fandom in the 1990s through fanzines, then conventions, and eventually the Internet. She thinks inflated expectations partly led to the backlash she witnessed, but believes she saw something else change as well. "The movie also inspired quite a bit of in-depth discussion on the themes of the film, what they revealed about the saga, George Lucas's influences and inspiration, and speculation as to what was to come in the next two films.

"I saw the explosion in online fan fiction almost overnight. Prior to *The Phantom Menace*, *Star Wars* fandom wasn't that much into cosplay, or at least it hadn't been in a long time. After *The Phantom Menace*, fans got a lot more into costuming," she continues. "The other big change, whether you consider it good or bad, was the intense interest in spoilers. I was not into spoilers because I remember what it was like seeing the other movies fresh as a kid, not knowing very much in advance, and I wanted to keep it that way. But so many fans seemed to want to know everything long before seeing the film."

To Megan Moore, fansite creator, who first saw the original trilogy on TV around age five and entered fandom after reading *Heir to the Empire* shortly after seeing the Special Edition films, the prequel trilogy made the original films, "even richer and more satisfying." She created the Anakin

and Padmé website The Moons of lego and credits the prequels with rejuvenating her interest in *Star Wars*. Moore believes the prequels may have created a divide, but like Lazy Padawan she believes they gave fandom new material to work with.

"There was an explosion in the amount of fan fiction, of websites, of theories and speculation, and we saw the advent of regular Celebration gatherings to meet with fellow fans in person," Moore says. "Even those who professed disappointment in *The Phantom Menace* lapped up and dissected every bit of news about *Attack of the Clones* and *Revenge of the Sith* when they were in production, and lined up for their midnight premieres. I think *Star Wars* fandom would still be around in some form today without the prequels, but not nearly at the expansive scale it is now." 🍌

Next issue: The Force of the Internet!

LEGENDARY AUTHORS: ALAN DEAN FOSTER

BY MICHAEL KOGGE

Right: Alan Dean Foster and friend! (Photo by Michael Melford) **Opposite page:** The *Star Wars* novelization with art by John Berkey; page one of *Star Wars* "Saga the First."

A RESPECTED SCIENCE FICTION AUTHOR IN HIS OWN RIGHT, ALAN DEAN FOSTER'S NOVELIZATIONS OF THE FIRST THREE *ALIEN* MOVIES (1979, 1986, 1992), *THE THING* (1982), AND *DARK STAR* (1976) EXPANDED AND OFTEN IMPROVED UPON THEIR CINEMATIC COUNTERPARTS, ELEVATING THE GENRE. HIS NOVELIZATION OF *STAR WARS* (CREDITED TO GEORGE LUCAS) AND THE FOLLOW-UP, *SPLINTER OF THE MIND'S EYE*, KICK-STARTED *STAR WARS* AS A VIABLE BOOK LINE THAT THRIVES TO THIS DAY.

In late 1975, despite the fact that principal photography of the original *Star Wars* film was months away, Lucasfilm searched for a novelist who could capture on the page the fantastic vision director George Lucas intended to commit to film. At the time, novelizations served as a way to promote a film's story and excite core audiences who didn't have access to the daily website updates of today. Lucasfilm planned for a *Star Wars* novelization to be published six months ahead of the motion picture release, to give a healthy lead time to publicize the then unknown film to science-fiction and comic book fans, many of whom were avid readers.

Such a tight schedule depended on finding a fast, reliable writer, and because *Star Wars* was a new and untested property, there wasn't much money on the table for the job. Del Rey and Lucasfilm approached two authors, one of whom was Donald F. Glut, a classmate of Lucas's from USC film school. Both men declined, though Glut regretted his decision and would later novelize the sequel film, *The Empire Strikes Back*.

The third writer Lucasfilm turned to was 29-year-old Alan Dean Foster, who had attended USC's rival film school, UCLA. Foster's original 1974 science-fiction novel, *Icerigger*, about an interstellar salesman stuck on a frozen ice planet, shared the same spirit of adventure and humor



as Lucas's film. Moreover, the young author could turn in professional pages quickly, and understood the nature of a work-for-hire adaptation, since he had previously novelized episodes of what was at the time the premier sci-fi franchise—*Star Trek*.

PATRIMONY

Unlike many authors in his genre, Alan Dean Foster didn't grow up loving science-fiction. His literary education came through reading the classics, along with a healthy dose of Carl Barks, the famed *Donald Duck* cartoonist whom George Lucas also admired. It was only in his senior year of high school that he started fully reading the genre, on the recommendation of both his father and uncle, Howie

Horwitz, a producer of the 1960s' TV shows *77 Sunset Strip* and *Batman*. From then on, Foster was hooked.

Though Foster enjoyed reading, neither of his parents dreamed their son would become a writer. Born in New York City in November 1946, Foster spent his childhood in Los Angeles, where his father worked in the dress business, as his father had before him. Naturally, young Alan was expected to follow in those footsteps.

"I was an aberration," Foster says. "I didn't go into the dress business."

Instead, he went to UCLA, where he received a degree in political science. But he found another set of studies more to his liking. "My senior year I discovered the film department, which is the biggest racket in university education," Foster says. "The professor talks for 15 minutes, and then you watch films for three-and-a-half hours—four units—the same as four units of physics!"

"So I took a lot of film history courses, and while I was doing that I took a lot of writing courses, because I'd always been a facile writer. I ended up going to graduate film school there instead of law school because I thought it would be fun for a year-and-a-half, which it was. And while I was there, I sold a couple of short stories, and thought, *Well, maybe I ought to take a shot at this.*"

STAR WARS

From the Adventures of Luke Skywalker

GEORGE LUCAS



THE STAR WARS

Novel By

George Lucas

- ① R-Two ship -
- ② Arabian Nights opening
- ③ pg. 5, 6, 10, (also compact of ship scene + Luke scene)
- 24, 34, 36, 75, 77, 88, 93, 94, 95, 96, 97,
- 113, 126, 130, 132, 150,

City + ships killed them in pix budget

Keep fighters

④ Can get Luke, Princess, Vader, Wookie costume

SCREEN-NOVELIST

Foster's first sale was "Some Notes Concerning a Green Box," an H. P. Lovecraft pastiche set in the bowels of the UCLA library. He wrote it in the form of a letter and sent it to Lovecraft's primary anthologist at the time, August Derleth, who paid Foster \$40.00 to publish it in an issue of *The Arkham Collector*. Foster also began submitting to editor John W. Campbell at *Analog* magazine, where he received his first professional byline for the story "With Friends Like These" in June 1971.

Foster started penning screenplays in the hopes of a lucrative sale, since screenwriting was his focus at film school. The struggling young producer Ron Shusett, who would later produce *Alien*, optioned a couple of Foster's film scripts, but they never got off the ground. Meanwhile, Foster tried his hand at writing a science-fiction novel, *The Tar-Aiym Krang*, which immediately sold to Ballantine Books and was published in 1972.

"I naturally gravitated, as anyone would, to what sells, and that turned out to be novels rather than screenplays," Foster says.

Nonetheless, his training in film proved an asset in establishing himself as a writer. In 1972, Ballantine Books acquired the novelization rights to a 1968 Italian female *Tarzan*-inspired film, *Luana*, and editor Judy-Lynn del Rey thought Foster's background in cinema might make him the right author to tackle the adaptation. Unfortunately, the only script available was in Italian, a language Foster couldn't read, so he proceeded to write his own jungle girl adventure, based on the Frank Frazetta movie poster art rather than the film itself. [Editor's note: Coincidentally, another future *Star Wars* legend also worked on promotional materials for *Luana*—artist Russ Manning was hired to draw a daily newspaper strip of her adventures!]

After Foster turned in *Luana*, Del Rey hired him to novelize John Carpenter and Dan O'Bannon's science-fiction comedy, *Dark Star*, along with *Star Trek: The Animated Series*. From 1974 to 1978, Foster penned 10 volumes of these adaptations in the *Star Trek Log* series, all of which remain in print. His involvement with *Star Trek* stretched beyond these captain's logs, when he contributed to *Star Trek: The Motion Picture*, gaining a "story by" credit on the film.

But it was his novelization of George Lucas's small space fantasy film that cemented his legacy with *Star Wars* fans—even though his name didn't appear on the book's cover!

It was a vast, shining globe and it cast a glow like lambent topaz into space...but it was not a sun. The planet Tatooine had been fooling men for a long time. Its discoverers believed until close-in that Tatoo was a tertiary and not binary system.

But Tatooine was a world that circled only two suns, and not a third sun itself. Both massive stars, G1 and G2, had peculiarly regular orbits about each other, and Tatooine circled far enough away to permit a relatively even, if hot, climate.

It was mostly a desert world, its unique yellow fire the result of brilliant sunlight bouncing off sodium-rich sands and flats. That same sunlight shone silver now on the thin skin of a narrow metallic shape falling crazily atmosphereward....

The erratic course the ^{fighter} ~~fighter~~ was running was intentional, not the product of damage but of a desperate desire to avoid it. Long streaks of light passed close by its hull, a multi-hued storm of destructive energy like a school of rainbow remoras trying to

GEORGE LUCAS LET FOSTER WRITE STAR WARS WITHOUT INTERFERENCE AND PROVIDED ONLY MINIMAL EDITORIAL FEEDBACK.

SAGA THE FIRST

One stipulation Lucasfilm had was that Foster would ghostwrite under the byline of George Lucas, who conceived of the film and spent many years writing and revising the screenplay. For years, Foster kept quiet about his authorship, though it was a much bandied-about rumor among fans until Lucas confirmed it in the introduction to the novelization's 1995 reprint. Such secrecy didn't bother Foster. He prided himself on being the consummate professional, able to work under contractual requirements and meet difficult deadlines. For *Star Wars*, he had three to six weeks to finish a 65,000-word novel, meaning he had to churn out around 3,000 words a day.

"I'm a very fast writer," Foster says, "which is not only important for the publisher and the studio, but [also from] the standpoint of amount of time invested versus amount of words produced. I'm pretty good at that."

For writing the novelization, Foster had access to the screenplay, Ralph McQuarrie's original concept art, and a 16mm reel of rough shots produced to project at science-fiction conventions. Lucasfilm also invited him to screen dailies of the film at Industrial Light & Magic, located in a warehouse in the San Fernando Valley close to where Foster grew up in Los Angeles. Lucas took Foster on a tour of the facility, showing off the beach ball-sized Death Star. Special effects supervisor John

Dykstra demonstrated the first -of-its-kind computer-controlled camera that was being used to shoot the spaceships. And, to top it off, the legendary film title designer Saul Bass also came to watch the dailies.

"It was a very interesting day to say the least," Foster remembers. "You don't think of something becoming history when you're living it. It's just *that day*."

Lucas let Foster write the book without interference and provided only minimal editorial feedback. "He was trying to make this impossibly difficult movie and he had no time for the novelization. It was like, 'This was your job, go do it,'" Foster says. "That worked out really well."

Foster's success in rendering cinematic scenes into words gave rise to a long-held fan myth that the original release of *Star Wars* contained additional moments, most notably featuring Luke and Biggs. While this was untrue for the film, the novelization expanded on the backstory between these two sons of Tatooine from material found in Lucas's screenplay. "I asked George why he cut that from the film, and he said because he thought that Luke's character had not been sufficiently established at that point and that the character of Biggs, in the way the scene was written, overshadowed Luke too much," Foster recalls. "It was a directorial decision that I thought was exactly correct."

Another directorial decision that intrigued Foster was what music Lucas would choose

for the film. "I remember asking George about utilizing classical music for the score, and he said he'd already picked something out. By Dvorak, if I remember correctly. Of course, that aspect of the film ended up taking a fortunately different tack also."

In May 1976, Foster turned in his rough draft of the novel, entitled *The Star Wars: Saga the First*. He completed his revisions soon after, though his time in the *Star Wars* universe was far from over. His contract called for a sequel, this time to be published under his own name.

Opposite page and below: Pages from Alan Dean Foster's rough draft of the *Star Wars* novel.

-5-

attach themselves to an artificial host.

One of those probing, questing lights succeeded in touching the fleeing ship. It struck the principal solar fin of the pursued. Sparkling fragments of metal and plastic erupted into space as the end of the fin disintegrated, and the craft seemed to shudder.

The source of the energy beams hove into sight...a lumbering, huge Imperial cruiser, its massive outline bristling cactus-like with dozens of heavy weapons emplacements. Light ceased arcing from those spines now as the cruiser moved close.

Intermittent explosions and flashes of light showed from the sections of the smaller ship which had sustained hits. In the great cold of space the cruiser pulled snug alongside its wounded smaller cousin....

Another small explosion shook the ship...but it didn't feel small to Artoo Detoo and See Threepio. The concussion bounced them about the narrow corridor like bearings in an old motor.

To look at them one would have supposed that the tall, humanoid Threepio was the master and the short, tripod-like Artoo Detoo an inferior. But while Threepio might have sniffed disdainfully at the suggestion, they were in fact equal in everything save loquacity, where See Threepio was clearly (and necessarily) the superior.

Yet another explosion shook the ship, throwing Threepio off balance. His smaller companion had the better of it, with his squat, cylindrical body's low center of gravity well-balanced on thick, clawed legs.

Artoo looked up at Threepio, who was steadying himself against a corridor wall. Lights blinked enigmatically around a single electronic eye as the smaller robot studied the battered casing of

Luke - as knight, tougher,
 but still honorable
 Princess - more voluptuous,
 comedian
 Vader
 Tarkin? - New Villain
 Wookiee? - several - two
 Ewok, Thugpoo, & smaller
 robot. Evil Robot

Local slings but good,
 local contact - ~~evil~~ ^{evil} ~~Halla~~ ^{Halla} ~~bad~~ ^{bad} ~~Vader~~ ^{Vader}
~~Hanna~~ ^{Hanna} ~~Vader~~ ^{Vader}
 Local bad guy; Vader's agent
 Some great evil - force
 Monks out there
 Halla needs Luke to get crystal,
 get it, help Luke against Vader

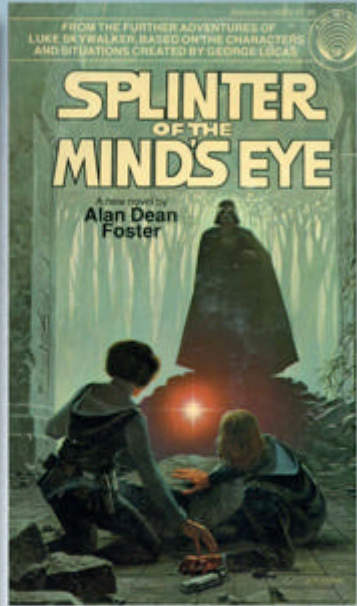
Local alien race - humanoid
 wing race, for extra other
 Being exploited by Imperial log
 2 races? one offsite, one primitive
 Luke kills Vader after
 just squishing by, Vader guy
 powerful, but not to force
 Other greater villains
 More mystical, into force
 in

Luke has to watch himself; Princess also - disguise her
 Princess better known. Princess needs disguise more than
 Luke, gives Luke upper hand on Planet
 Luke finds her in place fairly quickly. At tavern no longer
 subsequent, in private shadowland. Round built between
 them.
 Missing causes storms around planet, so special ship
 to pass through a result of Imperial activities.
 Problem on princess's ship forces stop.

Western style - think of as a Western
 Sergio Leone
 Indians - Jack Elam types -
 Once upon a time - good, bad, ugly -
 Character-oriented. Stop-motion limited
 X-wing

Bar scene, 1-p competition
 Princess on diplomatic mission, forceful
 Develop love interest between Luke & Princess
 Some use of force at the end, but
 not as big a number
 Love-hate

Storm engenders crash - split scene
 Crash separately
 Start in space - two ships
 X & Y-wing, one for each
 Dual Luke & Vader at end, Force 5
 Inner peace, confidence
 Speechy, swamy environments, fog
 Vader, ~~Princess~~ ^{Princess} ~~ship~~ ^{ship}
 Home gray, blue. Gothic, old
 Monks type ship, but sophisticated operation
 Tavern scene.



THE FIRST SEQUEL

Foster didn't have to follow a screenplay when it came to writing the first true "sequel" to *Star Wars*, the novel *Splinter of the Mind's Eye*. Transcripts of the brainstorming sessions between Foster, Lucas, and Lippincott (printed in *Insider* #145 and #146) demonstrate that Foster had a wide latitude in creating his own story with Lucas's characters. "The only stipulation that George put on me," Foster says, "was that he wanted something that could be filmed on a low budget."

"The idea was that if the film *Star Wars* was neither a failure nor a flop, but he got enough money out of it to make another film, he wanted to have something that could be shot with existing props and existing sets and costumes and so forth inexpensively. That's why I set it on a fog-shrouded planet—that limits your background problems a lot. Same thing with the underground stuff. And other than that, it was, 'Go do what you want.'"

So that's what Foster did, developing a story about Luke and Leia crash-landing on a mysterious bog planet that possessed ancient Force crystals. Since Harrison Ford hadn't signed on yet to act in any sequel films, Foster didn't use Han or Chewbacca. In the Wookiee's place he invented two new furry strongmen, the Yuzzem. He also enjoyed creating the elderly Force-sensitive woman, Halla, who's far from a senile old witch and knows how to handle Imperial assault vehicles. "I'm a big

FOSTER'S FAVORITE SCENE IN THE NOVEL WAS WHEN LEIA PICKED UP THE LIGHTSABER AND FOUGHT VADER.

Luke Skywalker
Darth Vader
Threepio & Artoo (mechanized base/cart for Artoo...gift of the Alliance to an injured veteran. Artoo can still walk, but weakly and infrequently)
Hala - A mysterious, immensely aged and bent old woman, she exists by begging, dealing in border-line legal activities, and performing simple magic tricks by utilizing scientific incantations. She claims to be a great & powerful witch, but shows little proof of this, as her many curses fail to come true.
Chincham - a young wookiee (his coat is spotted, with the brown of maturity only showing in places) quite large for his age, he has problems of his own, including a propensity for strong drink.
Cymbel - a thoroughly independent pirate type (ala Han Solo), but without a ship at the moment, she is built to amazonian proportions and is as lethal as she is voluptuous. She has dreams of becoming a stimi actress, dreams never to be fulfilled because of problems of temperament, of background, and the fact that as an actress her style makes Maria Montez's appear understated.
Japun Ja - A nearly thirties, lean man of ominous, quiet manner, he is the principle antagonist of the story and, it is eventually revealed, Darth Vader's disciple and right-hand man.
Library - Library is an old black human with a micro storage bank implanted in his skull. By throwing himself into receiver mode (a trance state), he can immediately locate any of several trillion bits of information stored in his artificial second brain. In effect then, he is a walking encyclopedia and lives by selling his stored information.

fan of senior citizens in comics and films and such. They're always caricatures—I like being able to *not* do that.”

His favorite scene in the novel was when Leia picked up the lightsaber and fought Vader. In the 1970s, female action heroes were non-existent in sci-fi and mainstream films, an absence which Foster deplored. “She was a princess, and I wanted her to be a strong character,” he says. The

scene became the favorite of many fans, too.

Lucas approved Foster's final manuscript, requesting one major change. “The first chapter was basically a fairly complex battle in space, before Luke and Leia are forced down on planet Mimban,” Foster remembers. “He asked me to take that out because it would be expensive to film.”

-page 2-

Luke, with Threepio & Artoo, is on the mining frontier world of Sakarpia, on a mission to deliver a message cylinder for the Alliance. He must find a man named HOSSANA and deliver to him. In the process of searching out Hossana, he is led to the town of Whooleem, an ultra-modern mining community mixed with touches of the primitive, high in the Marching Mountains.

Our story begins with the three companions strolling from establishment to establishment, discreetly hunting the whereabouts of their contact Hossana while striving to avoid Imperial troops (who are everywhere, as usual, and in this case searching for Luke).

They pass a cantina, from which assorted bodies are being rudely ejected. Curious, Luke learns there is a mad Wookiee inside. Despite Threepio's frantic admonitions against getting involved, Luke determines to put his slight knowledge of Wookiee to use.

Confronting the towering young Wookiee, name of Chincham, Luke halts him with several well-chosen Wookiee words. Chincham stares at him dazedly before picking him up and throwing him halfway across the cantina. It seems, Luke decides as he fights to avoid the away-ing Wookiee, his words were a bit wrong...as a worried Threepio tells him from the doorway.

At this point Luke realizes the Wookiee is merely drunk, not mad. Imperial troops arrive to intervene, take aim on the Wookiee. Luke has to make a fast decision, and to Threepio's dismay, ends up aiding the Wookiee against the Imperials.

Surprised by Luke's aid, the woozy Wookiee follows docilely into a back alley. They are pursued by troops past narrow stalls and shacks. It looks bad...until an old woman beckons from a doorway. She'll hide them, having no love for the Imperials...for a price, of course. In no position to dicker, Luke accepts.

The hotel inside is half full of magical devices, and half full of scientific ones...a peculiar arrangement. A trooper stops at the entrance, but is dissuaded from entering by the woman.

Hala introduces herself. She is, in her own words, a practicing supraphysical theoretician, specializing in subatomic physics, chemical fabrication, and love philtres. A witch, according to Threepio, who is at once fascinated and repelled. He promptly gets into an argument with Artoo, who (being more prosaic) doesn't believe in such stuff.

Hala puts the Wookiee into sound sleep, for another fee from Luke. Then talk ensues. Luke is uncertain whether to trust her or not, finally decides to. Does she know Hossana's whereabouts? Hala explains her hate for empire, but is reluctant to aid Alliance because of danger. But for the right fee....

She directs them to Hossana and wishes them luck. Next morning they leave, with thanks. After they've gone, Imperial troops arrive, directed by a small man in black...Japun Ja. He fairly radiates evil. The troops have with them a wolfhound-sized alien called an Acriter, all teeth and tentacles. The Acriter threatens Hala, but is directed to sniff out the room. Shown pictures on a small screen of various creatures, it identifies a wookiee, two robots...and surprisingly, a picture of Luke.

Japun is pleased, announcing that they have finally caught up with "him", meaning Luke. Japun's master will also be pleased, and we are left to wonder who that might be.

But Hala has reached a switch, and throws it with a cackle. paid to the semi-intelligent Acriter, and throws it with a cackle. The troops are enveloped in electric charges, which are painful but



Opposite page from left: Foster's preliminary notes used to create *Splinter of the Mind's Eye*; the cover featured vivid art by Ralph McQuarrie.

This page, above and below, left: Character notes for *Splinter of the Mind's Eye*, then titled "Star Wars II."

Right: Foster's *The Approaching Storm* marked his return to the saga after a 20 year break.

A RETURN

After *Splinter*, Foster was asked almost annually to write another *Star Wars* book. He respectfully declined, preferring to write his original stories or novelizations for films such as Ridley Scott's *Alien* and computer games like LucasArts's *The Dig*. In 2001, however, he took Lucasfilm up on the offer to write a prequel novel that led directly into *Attack of the Clones*. Foster's *The Approaching Storm* looked at the strained—yet fraternal—relationship between Anakin and his Master, Obi-Wan Kenobi, on a mission to another mysterious planet, Anison.

Now, at 68 years old and with so many projects on his burner, Foster hasn't paid much attention to the direction *Star Wars* has taken. But having novelized both of J. J. Abrams's recent *Star Trek* films, he knows the *Star Wars* franchise is in good hands. "I appreciate J.J.'s stuff. He loves science fiction. He's a fan who directs. I'm sure it'll be a very confident piece of work."

As for writing the novelization for *The Force Awakens*? He'd be game. Thanks to Katherine Kryzs, Alan Dean Poster Papers, Special Collections, Arizona State University Archives.

MORE TO SAY

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Learn more about Alan Dean Foster at www.alandeanfoster.com

HAVE YOU?



FAMOUS FOR HIS HITS WITH SAVAGE GARDEN AND AS A SOLO ARTIST, INTERNATIONALLY ACCLAIMED SINGER/ SONGWRITER **DARREN HAYES TALKS ABOUT HIS LOVE OF THE SAGA! INTERVIEW BY MARK NEWBOLD**

1 When did you first become aware of *Star Wars*?

I was born in 1972 and grew up in Australia. I was five when *Star Wars* was released, but shockingly did not see it at the cinema. My first connection was seeing the Brothers Hildebrandt artwork on the front cover of a *Star Wars* book and being utterly fascinated with Darth Vader. I think I first saw Episode IV on television in 1978 or 1979 and it was simulcast in stereo on the local FM station. We had our speakers set up next to our tiny color TV—it was a life changing experience!

2 What do you remember specifically?

I still remember believing that this war was going on right now, somewhere in the universe. I was particularly taken with See-Threepio and Artoo-Detoo and the opening sequence inside *Tantive IV*. It made me want to train at the Academy and join the Rebel Alliance!

3 Do you have a favorite scene?

It's impossible to choose! Luke staring into the twin suns of Tatooine? Han's famous "I know" line from *The Empire Strikes Back*? Luke's triumphant stroll into Jabba's palace as a Jedi? If I had to pick one, it would be the lightsaber battle between Luke and Vader on Bespin!

4 Can you reveal something about yourself that will surprise *Star Wars* fans?

I have an unopened, vintage Kenner



Dagobah Playset encased in perspex that I've saved to open on a special occasion, like some expensive bottle of Champagne! The trouble is, I can never bring myself to break the seal!

5 How have the *Star Wars* films influenced you as an artist?

I have managed to sneak a *Star Wars* reference into many songs and many parts of my live performances over the years. The first ever Savage Garden arena tour featured a set loosely based on The Emperor's throne room in *Return of the Jedi*! My Time Machine Tour costume featured a "hilt" for my microphone based on Luke's Bespin Cloud City outfit. Yes, I'm not much of

a geek lord! Beyond that I've been inspired by the story of a farmboy who dreamed of joining an adventure in another galaxy. To a certain extent, Mark Hamill and the character of Luke Skywalker have been role models for me in life: the hero's journey.

6 Do you have a favorite *Star Wars* toy?

I have a complete Kenner vintage collection from the original trilogy, which is beyond precious to me. I made a short film about it. If I had to pick a favorite figure it would be Bib Fortuna because of his all round awesomeness and the detail in his clothing. I'm also fiercely protective of my Jabba the Hutt playset.

7 Will you always be a *Star Wars* fan?

Forever. *Star Wars* profoundly affected my life and provided my turbulent and often traumatic childhood with a sense

of hope and the tools to dream. It inspires me to this day.

8 What is your favorite *Star Wars* film?

Please! There is no contest. It's *The Empire Strikes Back*, though shockingly for purists I put *Return of the Jedi* in at a very close second, purely for Jabba the Hutt and the speeder bikes. They're all great films!

MORE TO SAY

You can see Darren's short film here: tinyurl.com/puq7u4c
Follow him on twitter at @darrenhayes

HAVE YOU?

4



5

6

8





AN ALL-NEW TALE



LAST CALL AT THE ZERO ANGLE

BY JASON FRY, WITH ART BY JOHN VAN FLEET

Tana Chellaine knew trouble was coming for the TIE fighter pilots of Nashtah Squadron when Huck Trompo started to sing. The problem wasn't that Trompo was singing a ground-hog anthem in the bar—the Zero Angle was no stranger to pilots bellowing beloved unit anthems over the thump of its jukebox. It was that Trompo was singing that anthem while staring challengingly at a table a meter away, one occupied by a quartet of angry-looking vac-heads.

"Trompo, you better end transmission," Chellaine warned. "Florn's giving you the evil eye."

Sax Hastur, Nashtah's squad leader, turned in his chair to regard Florn, the tough old cyborg bartender who ran the Angle with a literal iron fist. Florn was washing a glass with his usual grim precision, but the red pinpoints of his cybernetic eyes were locked on Trompo.

"Better do something, Sax," muttered Artur Essada. "Before Sully starts singing too."

Essada's prediction was right, as was true annoyingly often. Sully Olvar shoved his chair back and rose unsteadily to his feet to join his wingmate and partner-in-crime in song. Trompo grinned and raised his glass, but found Hastur's hand locked on his forearm.

"Throttle down, Huck," Hastur warned. "It's too early to start a furball between ground-hogs and vac-heads."

"C'mon, boss," Trompo complained. "Been a long day."

"I know it," Hastur said. "But I'm not signing you out of the brig again. Hey, Flornie? Couple more Eblas?"

Chellaine shook her head as Trombo and Olvar reluctantly planted their rears back in their chairs.

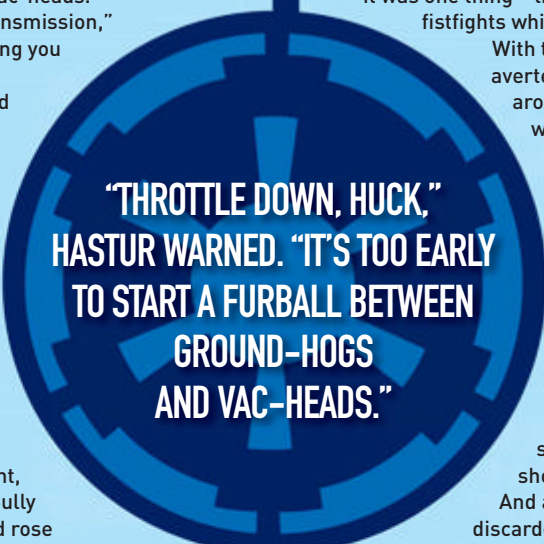
The Nashtahs were ground-hogs—TIE fighter pilots who flew in planetary atmospheres on missions for the Imperial Army. Maneuvering a TIE through goo was more difficult than flying through the emptiness of space—that was the domain of the vac-heads who flew for the Imperial Navy. Yet it was the vac-heads who wound up on the recruiting posters, and whose victories over rebels, pirates, and slavers dominated the HoloNet.

No ground-hog thought that was fair. But resenting it was one thing—trying to goad vac-heads into fistfights while off duty was something else.

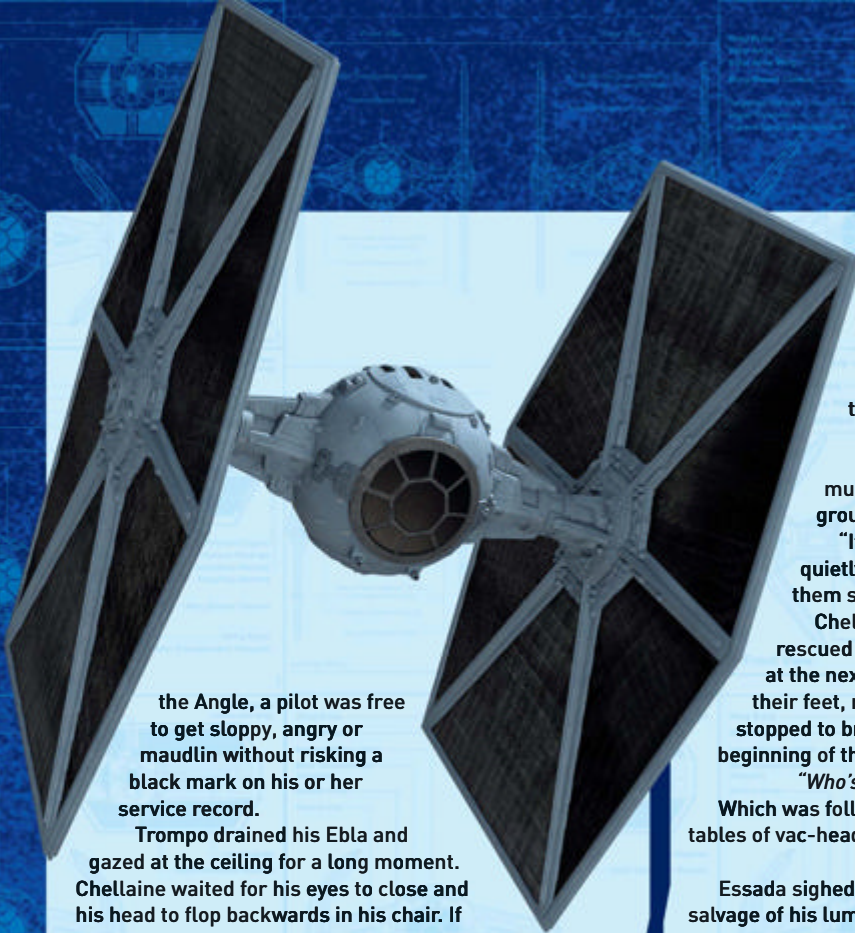
With the threat of a brawl momentarily averted, Chellaine let her gaze wander around the bar. As usual, the Angle was packed with Imperial pilots—crashing glasses together, arguing loudly about tactics, or just sitting quietly. Nearly all of the pilots were human, and Chellaine could judge how long they'd been at the bar by the state of their olive-green uniform tunics. Some were perfectly crisp, suggesting their owners were new arrivals. Others were wrinkled and/or stained, adorning pilots who should have left some time ago. And a few had been removed and discarded on the backs of chairs, a sure sign of a debacle in progress.

Chellaine's own tunic was immaculate, but then she never drank anything stronger than water—and distilled water at that.

The Angle was famous for a number of things: its implacable bartender, its policy of serving ground-hogs and vac-heads alike, and its long-standing tradition that anyone above the rank of squad leader stayed out. That made it a sanctuary for the pilots of Bright Jewel Oversector Flight Base, which dominated the drab surface of the moon Axxila III. Within the confines of



**"THROTTLE DOWN, HUCK,"
HASTUR WARNED. "IT'S TOO EARLY
TO START A FURBALL BETWEEN
GROUND-HOGS
AND VAC-HEADS."**



the Angle, a pilot was free to get sloppy, angry or maudlin without risking a black mark on his or her service record.

Trompo drained his Ebla and gazed at the ceiling for a long moment. Chellaine waited for his eyes to close and his head to flop backwards in his chair. If that happened, should she grab his chair, or let him crash to the floor? She wasn't sure.

But then Trompo leaned forward, eyes bright above his flushed cheeks.

"Those vac-heads were going to *love* my song," he insisted, bringing his fist down on the table hard enough to make the glasses jump.

"They *absolutely* were," Olvar said, backing up his wingmate as always.

Chellaine shook her head, deciding that if it came to it this time she'd let Trombo risk a cracked skull. Perhaps it would knock some sense into him. Trombo was a brilliant pilot with an instinctive grasp of tactics, but he had the impulse control of a sand-panther in heat.

"We should talk about what happened at Portocari," Essada said quietly.

The other Nashtahs' eyes all turned to Essada, who was gazing down at the scarred surface of the wooden table.

"There's nothing to talk about," Hastur said, seeking refuge in his glass of vosh. "We accomplished the mission. That will happen again. We lost people. That will happen again, too."

"But the intel—" began Essada.

"The mission's over," Trompo said angrily, slashing at the air for emphasis. The gesture knocked over Essada's glass of lum, sending the other Nashtahs backpedaling from the table to avoid the rapidly forming lake. "The mission's over and I feel like a song. A song that all these laser-brained vac-heads better enjoy."

Thrusting his Ebla into the air, Trombo roared out the opening line of the ground-hogs' anthem:

"Oh who flies so high in the skies so blue?"

Which prompted Olvar to shout the traditional response:

"WE DO! WE DO!"

"Brace for impact," Chellaine muttered to Hastur as other tables of ground-hogs joined in the singing.

"It's been a bad day, Tana," Hastur said quietly. "Blowing out a few bad ions keeps them sane."

Chellaine scowled behind the cup she'd rescued from the flooded table. The vac-heads at the next table exchanged glances and got to their feet, nodding at each other. When Trombo stopped to breathe, they were ready with the beginning of their own song:

"Who's on the attack in space so black?"

Which was followed by shouts from at least four tables of vac-heads:

"WE ARE! WE ARE!"

Essada sighed and sipped what he'd been able to salvage of his lum. "I wouldn't mind all the commotion if even one of these idiots could carry a tune."

For a minute or so, disaster remained hypothetical. Trompo and Olvar circulated through the Angle trying to rally their fellow ground-hogs to drown out the vac-heads, the vac-heads redoubled their efforts, and Florn confined himself to a slow, annoyed shake of his head. But then a drink got spilled, or perhaps thrown, and words were exchanged, and soon enough glass was breaking and fists were flying.

"Let me know when Lightning shows up," Hastur said wearily.

Hastur stepped back as Olvar and a wiry vac-head began grappling. A moment later, Essada dodged as Trompo hurled a burly pilot onto their table. The fallen pilot sprang up and bull-rushed the Nashtah, the two coming together with an impact of flesh punctuated by grunts and curses.

A vac-head who'd been on the wrong end of a punch stumbled into Chellaine, sending a ribbon of water out of her cup and up into the air. She moved smoothly to one side to catch the water as it fell and then booted the vac-head in the rear, propelling him back into the melee. Trompo tried to get behind the vac-head he was fighting, but was too slow and took a hard left on the point of his chin. He staggered and crashed down on the corner of the table, which let out a groan of overstressed wood and tipped, depositing Trompo on the floor surrounded by glasses and puddles. Then the table fell on him.

"Incoming," Chellaine warned

GLOSSARY: SELECTED PILOT SLANG

Dupe: a TIE bomber

Fangs out: eager for a dogfight

Furball: a hectic dogfight

Goo: a planet's atmosphere

Hop: a mission

Impstar: an Imperial Star Destroyer

In the black: operating in space

In the blue: operating in a planetary atmosphere

Sitrep: situation report

Skull: a Z-95 Headhunter fighter

Splash: shoot down

Stitched: hit by enemy fire

Suicide sled: a starfighter with weak or no shields

Zero angle: the position behind an enemy's stern

Hastur as a glossy black astromech adorned with jagged yellow stripes rolled out from behind the bar. A sphere on a metal stalk rose from a hatch in its dome. Florn followed a step behind the droid, tucking his rag into his apron.

The Nashtahs clapped their hands over their ears, as did all the pilots who weren't too busy fighting to notice the droid's arrival.

"Five seconds ought to do it, Lightning," Florn said.

A shriek from Lightning's sonic emitter filled the Angle. The brawling pilots crumpled to the floor, hands fumbling to protect their ears.

"That one started it," Florn said, pointing at Trompo, who was trying to crawl away. Lightning tootled cheerfully, and a panel opened on his front.

He extended a prod and jabbed it into Trompo's side, enveloping the pilot in brilliant sparks. Trompo yelped and rolled into the fetal position, kicking feebly at his tormentor.

"Really, Flornie?" he complained. "The shrieker wasn't enough so you had to try and stun me?"

"You were doing a capital job stunning yourself," Florn said. "Now get up, all of you. Get up and shake hands."

The ground-hogs and vac-heads muttered mutinously, but Lightning rolled forward with an electronic chuckle, prod crackling with energy. The pilots shook hands mulishly, then began righting fallen chairs and retrieving tumbled glasses.

"Most flight bases have one bar for ground-hogs and another for vac-heads," Florn said. "You know why the Angle's different? Because all your little feuds are a bunch of poodoo. Doesn't matter if you fly in the blue or the black, in goo or vacuum. We all fly suicide sleds – no shields and no defenses. Except for the skill of the hand on the stick."

Florn signaled for Lightning to go back behind the bar, then swept the room with his cybernetic gaze.

"Rack up half the flight hours I had before the crash and you can talk as much trash as you want," he said with cool disapproval. "Or get turned into a fireball—that means you go on the wall and we'll speak well of you. But until you do one or the other, you mind your manners."

The servos in Florn's artificial legs whined as he stalked off. Chellaine wasn't the only pilot who found herself staring up at the wall above the bar, at the shimmering holos of faces and unit designations. Those faces belonged to ground-hogs and vac-heads alike, all of them men and women who'd

flown out of Axxila on missions from which they'd never returned.

"There are Suthers and Plix," Chellaine said, pointing at two holos.

"And Ashanto," Hastur added grimly.

"You mean Poul Ashanto?" asked one of the vac-heads, sounding surprised.

"I do," Hastur said. "We were friends."

Chellaine wondered if anyone besides her knew what an understatement that was.

"Poul was at Prefsbelt with my brother Alois," the vac-head said.

"Alois Akrone?" Hastur asked. "The three of us were classmates together. He was your brother? Then you must be Heiwei."

"The same," Heiwei Akrone said, nodding at the three vac-heads with him. "We're Banshee Squadron, attached to the Impstar *Solar Storm*. Just in from Phindar."

"Sax Hastur. We're the Nashtahs. Just finished debriefing after Portocari."

Hastur and Akrone shook hands as the other Nashtahs and Banshees eyed each other uncertainly.

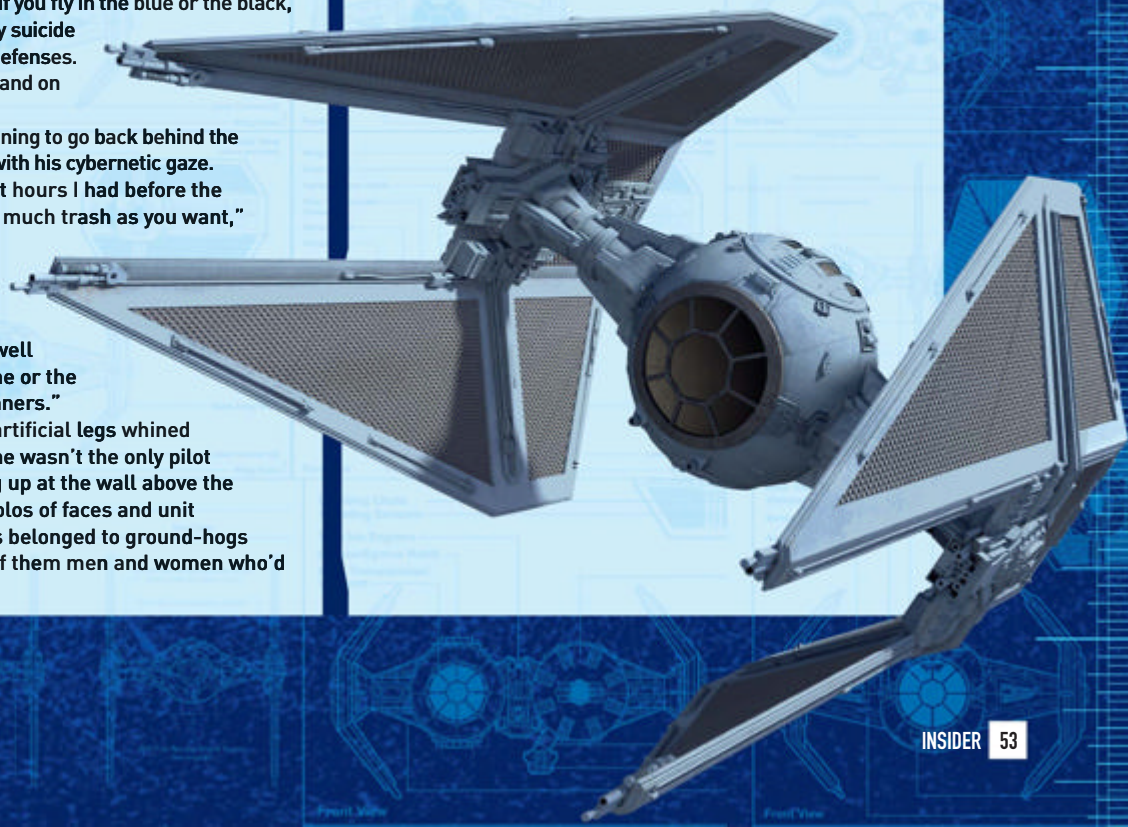
"Since you're all best friends now, you can share a table," Florn called from behind the bar.

"That's not happening," Trompo said as the hulking Banshee standing beside him said, "No way." Both men's faces were puffy and cut.

Florn shrugged. "You broke the table, so it's share or stand."

The Nashtahs and Banshees dragged over the one

WITHIN THE CONFINES
OF THE ANGLE, A PILOT WAS FREE
TO GET SLOPPY, ANGRY OR MAUDLIN
WITHOUT RISKING A BLACK MARK
ON HIS OR HER
SERVICE RECORD.





remaining table, gathered the dispersed chairs, and sat down together amid glances of mutual suspicion. Hastur and Akrone ordered a round of drinks.

The muscled Banshee next to Trompo touched his swollen cheek gingerly.

"They call me Bruiser," he said. "You threw a good punch back there."

Trompo looked surprised. "Really? It didn't even make you blink. And if you hadn't slipped back there, you'd have flattened my nose."

Trompo and Bruiser plunged into an animated conversation about the finer points of brawling, while Olvar waited for a chance to join in and the other pilots looked up at the wall, lost in their private thoughts.

"My brother's on the wall, too," Akrone said, pointing. Hastur located the holo of his old classmate and raised his glass. One by one the others did the same.

"Now we've got three more Nashtahs to add," Essada muttered.

Akrone nodded. "We lost two pilots at Phindar ourselves. I saw Portocari on the sitrep. It was rough, then?"

"It was," Hastur said before Essada could speak. "We were hitting rebel artillery in the hills when we got the call to regroup for a strike on an urban safehouse. The brass said hitting it would prevent house-to-house fighting and civilian casualties."

Akrone nodded, listening.

"The rebs brought down Muller with an anti-air warhead—she's in bacta. Barsay got stitched by a Z-95 inbound to the safehouse—he's dead. We splashed the Skull that killed him, along with its wingmates. Then one of our bombers hit the safehouse. Turned out it was full of munitions—the blast vaporized both our Dupe and her escort."

"Riggs and Chan," Essada said. "They had names too, you know."

"You think I don't remember that?" Hastur snapped, and Essada lowered his eyes.

Hastur shook his head, finger tracing the rings on the

table left by generations of previous drinks. "Riggs and Chan. We would have opted for a high-altitude run with burrowing warheads if we'd known."

"They never knew what hit 'em," Trompo said. "That's something at least."

"What are you talking about?" Essada demanded. "It's *nothing*. Three pilots dead, and Muller may never fly again. And for what?"

"So the intel was bad?" Akrone asked quickly, mindful of the two Nashtahs glaring at each other.

Hastur shook his head, but his hand went for his drink. "That's above my pay grade."

"You want to blame someone, Artur?" Trompo growled at Essada. "Start with the rebels for once. They claim they're fighting for the common people, and now thousands in that city are dead because of what they did."

"That's right—if the brass had learned it was a munitions depot, they'd have canceled the strike," Olvar said.

The Nashtahs and Banshees nodded—except for Essada.

"I'm not sure I believe that any more," he said.

"That's rebel talk, Artur," Trompo said. "How many times have I got to tell you I don't like hearing it?"

"And how long are you going to fly blind?" Essada asked heatedly, then pointed an accusing finger at Hastur. "And how long are you going to pretend this isn't happening?"

Chellaine had had enough.

"If you've got something to say, Essada, say it," she said. "What is it you think is happening?"

"We've been flying fangs out for a week, and on half the hops we've been given intel that's unverified or out of date or both," Essada said. "And it's not just us—I hear it's been like this for squadrons all the way to the galactic rim. Something's happened, and the Empire's responding by pounding every target it can find."

Trompo's face had turned an ominous purple.



He started to object, but stopped when he saw the look on Bruiser's face.

"It's been the same for us," Akrone said. "Listen to this—four days ago, a whole wing from Celanon was diverted to sweep duty, looking for a high-value target in the Gordian Reach. And I hear the Empire's sending a task force to the Jovan system."

"Jovan?" Hastur asked. "There's nothing out there but grain barges."

Akrone shrugged. "I know. The point is, something big's gone down, and it's got the brass scared. I hear Weller himself just came back from Ord Mantell."

"Look, maybe something big is going on," Chellaine said. "But what does it matter? We'll never find out what it was."

"It matters because it's our lives," Essada said. "Or at least it does to me."

Chellaine heard the doors to the Angle open behind her, as they did dozens of times an hour. But then the eyes of the pilots looking that way widened, and chairs began to scrape on the floor. She turned and was getting to her feet even before her brain had processed the astonishing fact that Commander Weller himself was standing in the Angle.

"At ease," Weller said.

"Haven't been in here since I made wing commander. I've missed it."

He walked over to the bar, where Florn stood waiting.

"Corellian brandy," Weller said. "The good stuff."

Florn placed a glass on the bar, then set another one beside it. He filled them with deep, golden-brown liquor. He and Weller raised their glasses and drank them down, returning them empty to the top of the bar at the same moment. Weller put his hand on Florn's flesh-and-blood shoulder, and the bartender did the same.

Then Weller turned to the assembled pilots.

"I apologize for invading sacred territory, but these are not normal times," he said. "There's something you all need to know—because pretty soon the whole galaxy will have heard the news."

Chellaine glanced at her fellow Nashtahs. Hastur was waiting grimly, while Trompo chewed his lip in anxious silence, next to a wide-eyed Olvar. Essada was leaning forward expectantly, eyes locked on Weller.

"The DS-1 platform," Weller said. "It's been destroyed."

Chellaine and Akrone exchanged a stunned glance. The DS-1? The so-called Death Star? Chellaine had assumed that was a codename for some kind of coordinated fire-control technology among fleet units, while Essada had dismissed it as a black-budget item created for propaganda purposes. But here was their

wing commander, telling them it was real. Or *had* been real.

"Destroyed, sir?" someone asked from the back of the bar. "How?"

"By the Rebellion," Weller said. "Along with its entire complement."

There was a moment of shocked silence and then everyone began talking at once. A bark from Weller stilled the tumult.

"Your current Army and Navy affiliations are rescinded effective immediately," he said.

The Nashtahs and Banshees gaped at one another.

"You heard me," Weller said. "All elements of the Imperial starfleet have been placed on full alert. Return to quarters for assignment to new squadrons. Ladies and gentlemen, the Empire's enemies are on the move, and we must meet them on the battlefield—whether that battlefield is in the sky, or in space."

Weller nodded at the pilots, then at Florn, then turned and strode through the doors. As the pilots hurriedly gathered their gear, Chellaine found herself next to the bar, staring up at the wall of holos.

"There'll be a lot more faces up there before this is over," she said to Florn.

"Yes, there will be," the bartender replied, beginning to wash the glasses. "Some of them will be ones you know."

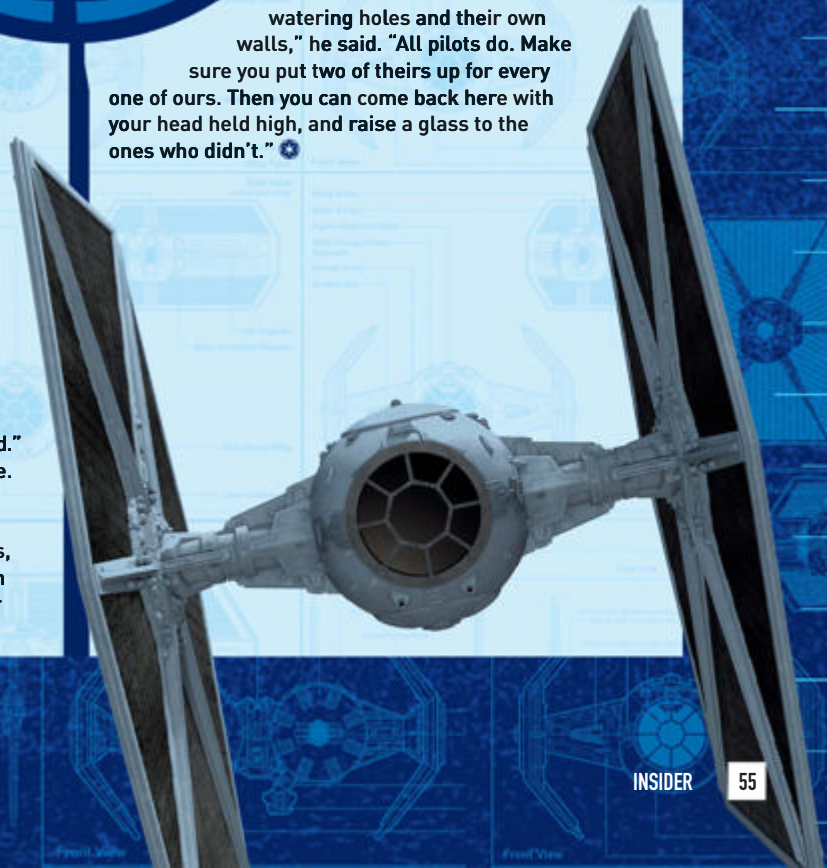
Chellaine nodded.

"Only one thing to do about it," Florn said.

"What's that?"

"The rebs have their own watering holes and their own walls," he said. "All pilots do. Make sure you put two of theirs up for every one of ours. Then you can come back here with your head held high, and raise a glass to the ones who didn't."

"I HEAR IT'S BEEN LIKE THIS FOR SQUADRONS ALL THE WAY TO THE GALACTIC RIM. SOMETHING'S HAPPENED, AND THE EMPIRE'S RESPONDING BY POUNDING EVERY TARGET IT CAN FIND."



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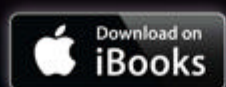
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SELLING STAR WARS

WORDS: NEIL EDWARDS

WHY IT'S A CLASSIC

The excitement over the recent teaser trailer for *The Force Awakens* is a reminder that things were very different when the first *Star Wars* movie was released in May 1977. Back then, it was a time before trailers could go viral on video-sharing sites, or spoilers and speculation could be endlessly discussed in online forums. Back then, a moviegoer's first exposure to a movie could be just an ad printed in a magazine or a poster displayed in a movie theater.

Though the eventual movie theater poster created by Tom Jung may arguably be better known, the first promotional poster for the movie was actually created by comic book artist Howard Chaykin. As the poster preceded the movie and would have been largely based on the script itself as well as a few stills, there are some notable "errors," such as Luke carrying what appears to be a red lightsaber, Darth Vader's eyes glowing red, and the Y-wing fighters appearing to play a much bigger part in the action than they did in the actual movie.

It's notable that Chaykin as a comic book artist was approached to create this poster. At the time of *Star Wars*' release, cinema-going science fiction fans were more used to the serious, hard sci-fi of the 2001: *A Space Odyssey* or *Silent Running*, or the Earth-bound or domesticated ilk of *Westworld* or *The Stepford Wives*. By having a comic book artist create this first introduction to the movie, it related it to something more in fitting with its good vs. evil adventure and heroics—the superhero comic, which was booming as a genre in the late 1970s. The



title of the film itself is tucked discreetly in the bottom left corner—it's the arresting comic book visuals that draw in the prospective audience, rather than a big emblazoned title or cast list (after all, besides Alec Guinness and Peter Cushing, none of the cast were household names at that point).

The theatrical poster by Jung also used this kind of misdirection, with its more obviously heroic Luke Skywalker and a more overtly sexy Princess Leia with her gown slit to the thigh showing her legs. This poster draws on imagery more familiar from pulp sci-fi novels or space opera serials like *Flash Gordon* or *Buck Rogers* to draw the audience

in to something far more nuanced than first suggested.

The posters introduced audiences to something new and original by drawing on genres that they were already familiar with, and it worked amazingly well, helping *Star Wars* become one of the biggest movies ever made.

WHAT THEY SAID

"George got in touch with Howard Chaykin and he drew a *Star Wars* poster. Next to the *Star Wars* Supersnipe gallery poster, it's probably the rarest of all the *Star Wars* posters. I remember them vividly because George or Gary [Kurtz] shipped me a box of them.... They sent me some slides and a big stack of these posters. They rented a table [at a comic book convention in New York City] and I sat at it and sold those posters for a dollar apiece. Nobody wanted them! That's emblematic of the reception that people had early on for the idea of *Star Wars*. It simply hadn't gotten into anybody's head. A very tiny number of us who had read the script and were seeing it

develop were excited by it, but everyone else said 'Star Wars? What's that?'" — Edward Summer, writer/producer/director and friend of George Lucas, *Star Wars Insider* #140 (April 2013)

ESSENTIAL TRIVIA

On Tom Jung's design for the theatrical poster, the "cross" created by Luke Skywalker's lightsaber in front of the ghosted image of Darth Vader was an intentional nod to the good vs. evil theme of the movie.

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PUBLISHING

THE LATEST FROM THE WORLD OF *STAR WARS* PUBLISHING! WORDS: DAN WALLACE

STRING THEORY

BROTHERS WEAVE A NEW VERSION OF THE SAGA IN *STAR WARS: EPIC YARNS*

Star Wars: *Epic Yarns* tells the story of the original three *Star Wars* movies, each in only 12 words with 12 iconic scenes captured in needle felt. Twin brothers Holman and Jack Wang cooked up the concept for their successful *Cozy Classics* series, which also gave *Moby Dick*, *Pride & Prejudice*, *War & Peace*, *Les Misérables*, and other classics the board-book treatment. Their approach works surprisingly well when applied to *Star Wars*.

"I came up with the concept for *Cozy Classics* after my older daughter was born," explains Jack. "I was reading a lot of word books about things like colors and animals, which got a little old. That's when I started thinking about how to make board books more fun and original for kids and adults. I came up with the idea of abridging classics in 12 words, and Holman came up with the idea of needle-felted illustrations."

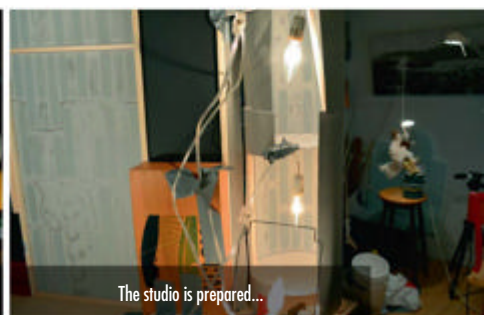
Yet neither brother had any experience at all with the specialized, difficult art. "We taught ourselves to needle felt expressly for the purpose of illustrating our books," admits Holman. "It's a labor-intensive process, but we wanted to bring something new to the world of children's illustration."

Both brothers were already big fans of *Star Wars* when the opportunity to create *Epic Yarns* arose. "We were five years old when we first saw *Star Wars*," recalls Jack. "Growing up, we had all kinds of *Star Wars* stuff: trading cards, action figures, playsets, you name it. When Chronicle Books asked us what other ideas we had for abridging classics, '*Star Wars*' was our first answer!"

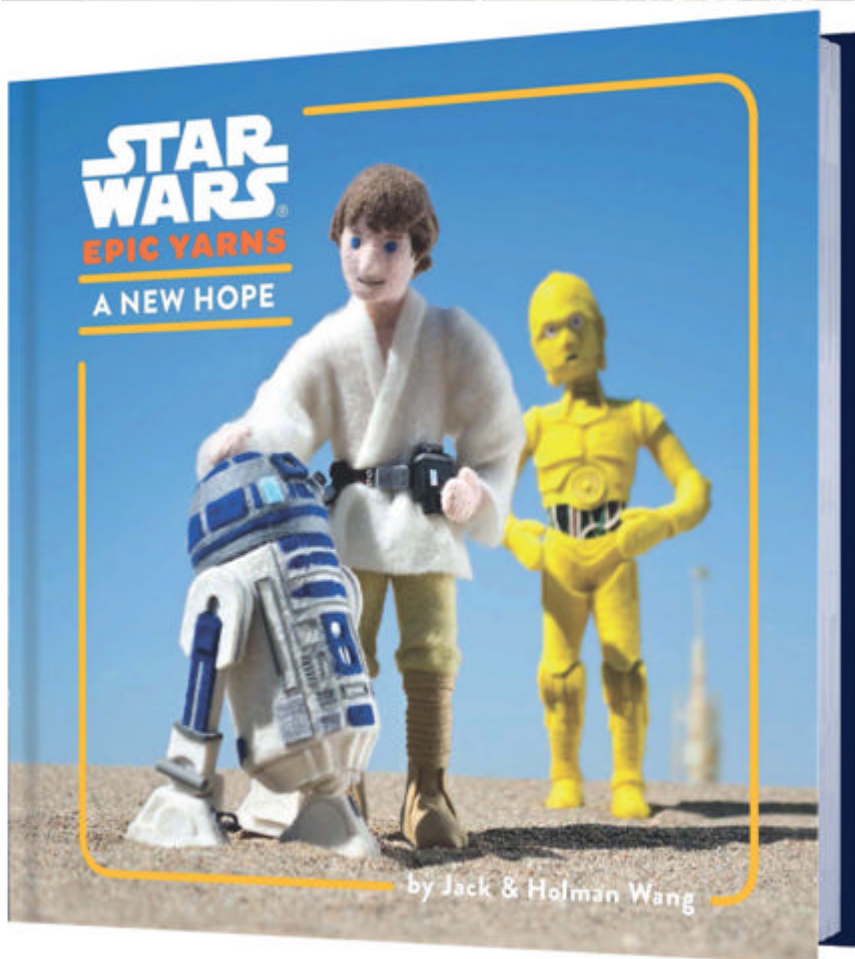
Applying the *Cozy Classics* concept to the classic trilogy meant condensing the story of *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* into 12 child-friendly words for each movie, accompanied by three-dimensional felt sculptures capturing each scene at 1:7 scale.

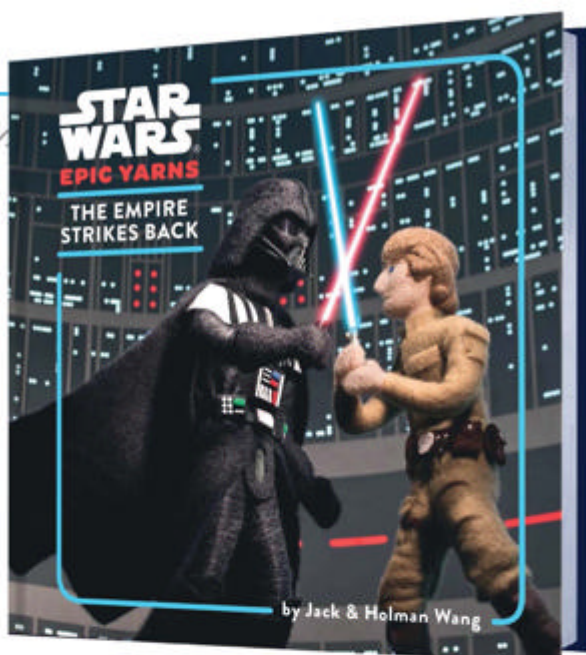


The background of the Death Star is meticulously created...



The studio is prepared...

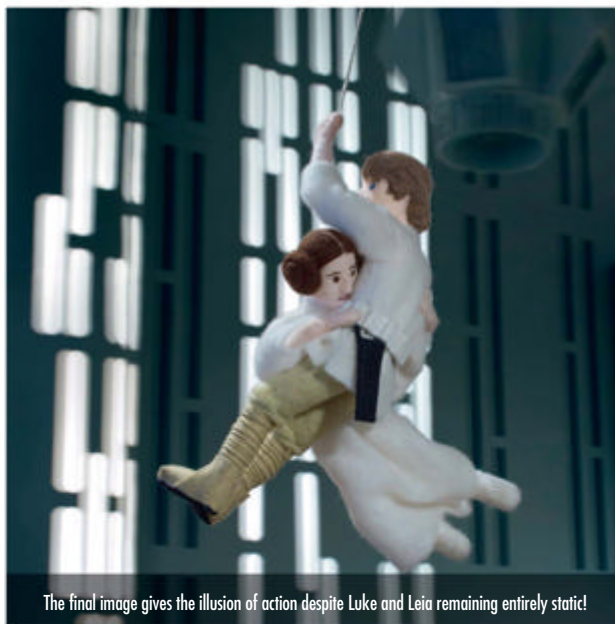




"Jack's a fiction writer, so he abridged each movie in 12 words, which was no easy task," says Holman. "I did most of the needle-felting, set-making, and photography."

Selecting which scenes to spotlight proved to be a trickier puzzle than either had anticipated. "We're trying to tell the story in 12 words and twelve images, but 12 random scenes won't necessarily tell a story," says Jack. "We chose words that would give the best sense of the storyline. For example, *A New Hope* begins with the words 'princess' and 'trouble,' because that's the essence of the story: A princess is in trouble and needs to be rescued."

The brothers started their construction with felt versions of the heroes, villains, and droids. "Each figure took anywhere from 20 to 60 hours to make," says Holman. "It took



us about five months of felting before we were ready for photography. There were all sorts of materials we used to make the sets: styrofoam, craft foam, cardboard, quick-set concrete, plumbing parts, balsa wood, real tree branches, spray paint, and dry ice. We even went to Arizona and California to get shots in the desert for the Tatooine scenes."

Adds Jack, "We had to consider how realistic it would be to recreate certain scenes in felt, especially since all of our

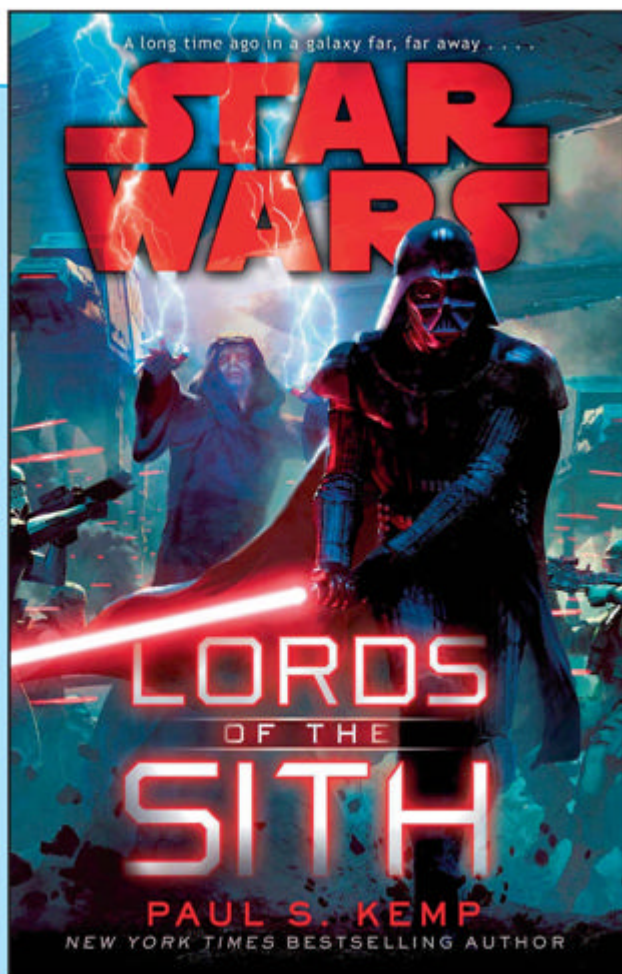
images are shot in-camera. Elaborate battle scenes were impossible to recreate, but we managed two pretty cool shots of an X-wing fighter and the *Millennium Falcon*."

One of the trickier scenes proved to be the iconic moment when Luke and Leia swing across the Death Star chasm.

"First, I had to get the right lighting pattern on the Death Star's walls," says

Holman. "This meant I had to cut apertures into the cardboard walls, place frosted mylar over the openings, and then backlight the walls. And because the shot needed a sense of motion, I had to put the walls on a platform with wheels so the background could move. But the figures needed to stay still, so after hanging Luke and Leia from the rope, I held down the figures with thread to make sure they didn't rotate."

Finally, I took the shot, trying to move the background the right amount for the exposure time. It took some time, but we got a great shot in the end!" With *Star Wars: Epic Yarns*, Holman and Jack Wang hope to create a fun environment that instills a love of reading in the very young. As *Star Wars* inspires such passion, it's inevitable that parents will infuse their readings with a genuine love for the material. All three books, 24 pages each, are available from March 31.



VILLAINS CRUCIBLE

VADER AND THE EMPEROR FACE IMPOSSIBLE ODDS IN *STAR WARS: LORDS OF THE SITH*

Paul S. Kemp's new novel *Lords of the Sith* is a *Star Wars* book unlike any other. Plenty of stories have explored the bond between Jedi Master and Padawan, but Kemp aims to answer how loyalty and ambition co-exist among disciples of the dark side.

It's essentially a team-up tale starring Darth Vader and the Emperor, but one that takes the action out of the throne room and onto the battlefield. Stranded on a hostile planet and hunted by its natives, the two Lords of the Sith are forced to rely on each other for survival. But the dark side doesn't value cooperation, and utter ruthlessness may be the only thing that can see them through.

Lords of the Sith is set on Ryloth, an Imperial possession valued for its spice and its supply of Twi'lek slaves. The Emperor has come in person to oversee the destruction of Ryloth's local rebellion and its leaders Cham Syndulla (the charismatic freedom fighter from the animated series *Star Wars: The Clone Wars*) and the vengeful ex-slave Isval. But an ambush brings the Emperor's ship down in the planet's inhospitable wastes. The Emperor and Darth Vader are hunted by resistance forces gunning for the two highest-ranking members in the Imperial hierarchy. But the Emperor will dominate Ryloth one way or another, and Vader must choose between allegiance, ascendance, or another path of his own making.

Lords of the Sith, which takes place between the events of *Revenge of the Sith* and *Star Wars Rebels*, is part of the new *Star Wars* canon and reflects the input of the Lucasfilm Story Group. It is available from April 28.

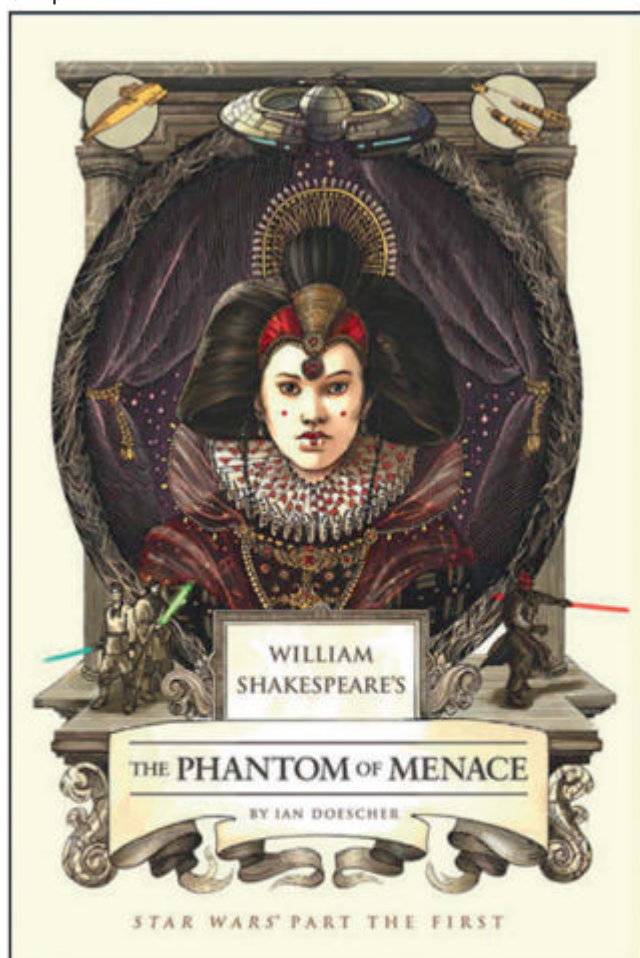
SHAKESPEAREAN SAGA REDUX

THE BARD OF AVON MEETS THE PREQUEL ERA IN *THE PHANTOM OF MENACE*

With the William Shakespeare's *Star Wars* trilogy, writer Ian Doescher wowed well-read geeks everywhere with his note-perfect reinterpretations of *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* as Elizabethan dramas. Now that Doescher has turned his attention to the prequel trilogy, the range expands this April with *The Phantom of Menace*.

The *Star Wars* saga starts with the thrilling tale of a disguised queen, a young hero, and two fearless knights facing a hidden, vengeful enemy. Sword fights, soliloquies, and doomed romance are among the elements reminding readers that Shakespeare and *Star Wars* aren't so far apart after all, especially not with Doescher's iambic pentameter and twenty illustrations, drawn in the authentic style of the period by Nicolas Delort.

The play's the thing, wherein you'll catch the rise of Anakin on April 7!



THE
VERY BEST
STAR WARS
COMICS!



STORY OF A DARK LORD

STAR WARS: DARTH VADER IS AN ALL-NEW ONGOING SERIES

Marvel already has one ongoing comic—*Star Wars*—that reveals what happened to the heroes of the Rebel Alliance after the destruction of the Death Star. Now, *Star Wars: Darth Vader* brings the other side

of the story to life, with an insider's perspective on the Imperial military and Vader's growing mastery of the dark side of the Force.

Writer Kieron Gillen (*Invincible Iron Man*) and artist Salvador Larroca (*X-Men*) show that things aren't always easy for Vader, especially not in the aftermath of the Empire's biggest defeat. As the Dark Lord fights for redemption, the rebels aren't the only targets in his sights. *Star Wars: Darth Vader* issue #1

appeared in February, marking a strong debut for the classic villain by racking up over 300,000 pre-orders.

Featuring a main cover by Adi Granov, the issue also scored more than a dozen variant covers including offerings by John Cassaday, J. Scott Campbell, Greg Land, Mark Brooks, Whilce Portacio, Michael Golden, Mike del Mundo, Skottie Young, Alex Ross (in regular and sketch versions), and an action-figure variant by John Tyler Christopher.

A PRINCESS PERSEVERES

LEIA CARRIES THE FLAME OF REBELLION IN *STAR WARS: PRINCESS LEIA*

The five-issue series *Star Wars: Princess Leia* isn't the first time Leia has taken a starring role in a *Star Wars* comic, but never has the threat been so urgent or the pain so raw for the Princess.

Writer Mark Waid (*Captain America*) and artist Terry Dodson (*Uncanny X-Men*) present a princess heading up a rebellion whose big win over the Empire just painted an even bigger target on all of their heads. And when you consider her recent escape from torture and captivity aboard the Death Star, and the death of her family—and every Alderaanian she ever knew—in a planetary cataclysm, it's amazing that Leia still holds onto her calm and confident exterior.

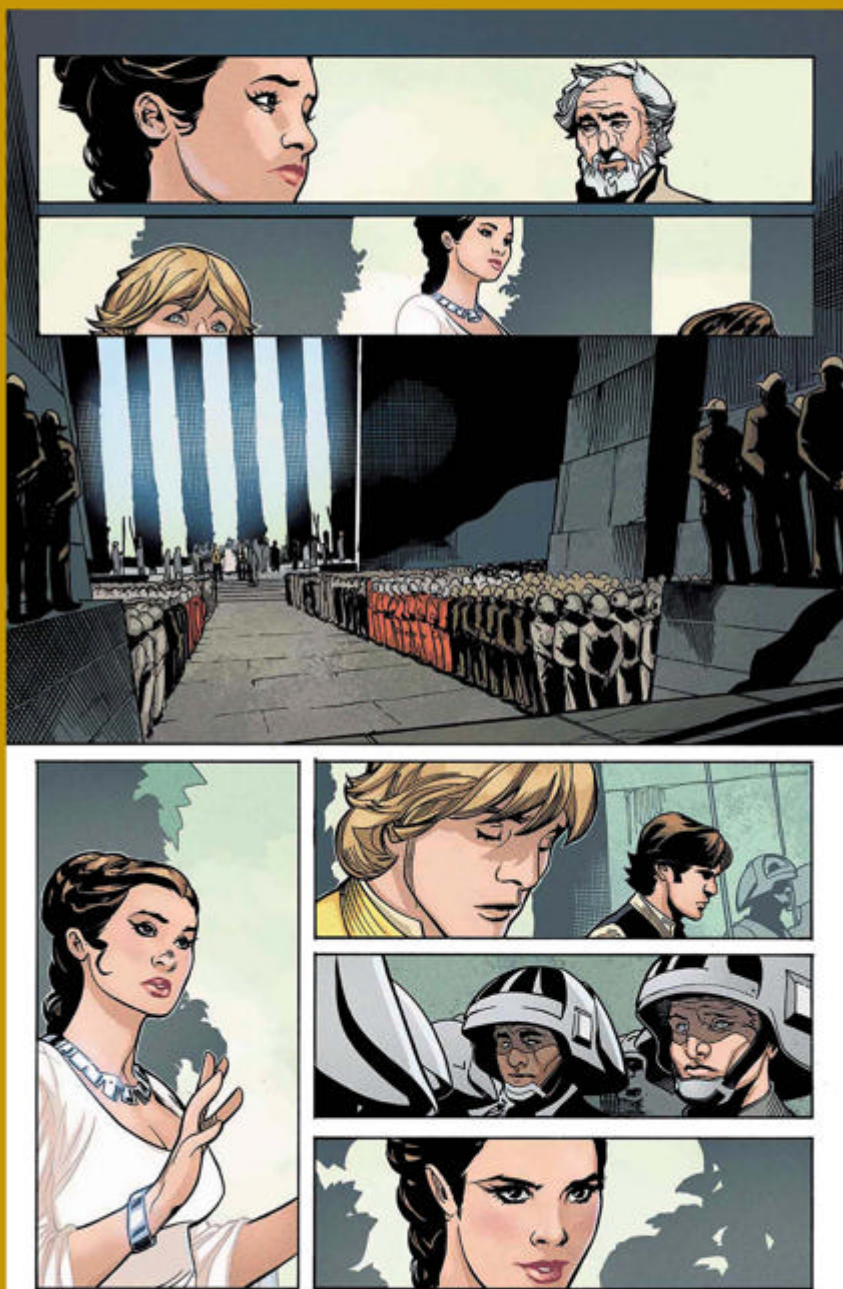
"She deals with her stress rather stoically, as you'd expect," says Waid. "She does finally have a moment to break down and grieve, but she can't wallow in it. I'm not sure there's a self-pitying bone in her body. In our story, she deals with the loss by acting to repair what she can." As Alderaanian royalty, Leia grew up in a position of authority. As an adult she has been a princess, a senator, and a rebel leader. She has scores of people who will do her bidding, yet Leia often prefers to take matters into her own hands.

"I see her very much as the kind of character, however, who'll take direct action—and is, in fact, itching to do so," says Waid. "Besides, at this point, who does she have left to delegate to? That's really the heart of the story in *Star Wars: Princess Leia*—her desire to re-gather the fragments and remnants of her world."

But the obstacles in Leia's way are more tangible than the shared grief and survivors' guilt of the remaining Alderaanians. A new character has less altruistic designs concerning the plight of the refugees.

"The villain is a delegate of the Chancellor who is just as eager to get his or her hands on the Lost Alderaanians as is Leia," says Waid. "Our story builds to a race against time—and I cannot promise you that Leia will win."

Terry Dodson is handling the art on the series, and issue #1 (available March 24) also features a playful "kid" variant cover by Skottie Young. Waid is wowed by how easily Dodson seems to capture the version of *Star Wars* that plays out in his head as he writes. "He's amazing," he says. "Seeing Terry's pages is like standing on the set of the original films."



Star Wars: Princess Leia #1 interior and cover art by Terry Dodson





INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: JAMES BURNS

LEGO



This year collectors can expect 20 new LEGO *Star Wars* sets available at prices ranging from \$9.99 (Microfighters) to \$199.99 (Ultimate Collector Series *Slave I*). Featuring *Star Wars Rebels*, *Star Wars: The Clone Wars* and the movies, there really is something for everybody. Here are a few of our favorites: First there are six new Microfighters (sets #75072—#75077), each of which features an amazing miniature version of a classic *Star Wars* ship or vehicle, packed with play features and a minifigure; the second series of Microfighters features the ARC-170 starfighter, vulture droid, snowspeeder, AT-AT, Republic gunship, and homing spider droid.
Available: Now
Price: \$9.99 each

TOPPS



Following the success of the *Star Wars Illustrated: A New Hope* card set, which took the classic radio drama and brought it to life using original artwork, Topps now brings us *Star Wars Illustrated: The Empire Strikes Back* with all-new original artwork from top-tier artists. The focus of this new 100-card base set is artistic interpretations of the 1983 NPR radio drama. The radio drama added a significant amount of backstory to the film and included expansions of legendary scenes such as Luke's duel with Darth Vader and the Battle at Hoth, and these are shown in the base card set, too.

In addition to the base set, 45 chase cards make up four inserts. *One Year Earlier* (15 cards, 1:2 packs) fills in the 12 months leading up to the story, while *Movie Poster Artist Interpretations* (10 cards, 1:3 packs) sets illustrators loose, letting them re-interpret the classic *Empire Strikes Back* poster. *Embossed Carbonite Character* (8 cards, 1:12 packs) are foil cards that combine to create a scene from the radio drama; and *The Mission: Capture Skywalker* (12 cards, 1:8 packs) depicts this vital part of the story.

There are also six different forms of premium cards that include *Panorama Sketch Cards* (the most common); standard *Sketch Cards*; *Sketchagraphs* (which are original sketch cards signed by an actor from the film or radio drama); *Artist Autographs* parallel the base set and are signed by the person who illustrated the card; *Film Cell Relics*, which have a frame from the movie embedded in them, and, finally, three *Printing Plates* are available for each card.

Available: April

Price: \$3.99 for 6-card pack; 2 hits per hobby box



In addition there are five sets from the original films, four from (or inspired by) *The Clone Wars*, and five sets from *Rebels*, which include the TIE Advanced prototype (set #75082) and AT-DP (set #75083). The TIE Advanced prototype features over 350 pieces and comes with folding wings, spring-loaded shooters, an opening hatch, and three minifigures including a TIE fighter pilot and, for the first time, the Inquisitor and an all-new Imperial officer. While the TIE Advanced prototype takes to the skies to try and catch the rebels, the AT-DP military walker uses its twin legs to remain firmly on the ground. It features 500 pieces, has an opening hatch, spring-loaded shooters, posable legs and comes with four minifigures including a stormtrooper and, making his LEGO debut, Agent Kallus, along with two new AT-DP drivers.

Available: Now

Price: TIE Advanced prototype \$39.99, AT-DP \$49.99



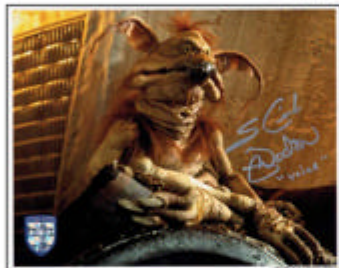
OFFICIAL PIX

Official Pix offers high-quality signed photographs. New autographs available include Ralph Brown (Ric Olié), Stephen Calcutt (Chewbacca stand-in), John Coppinger (Graxol Kelvyyin, Yarua, and the sculptor of Jabba the Hutt), Mark Dodson (Salacious B. Crumb voice), Gerald Home (Tessek "Squid Head"), Michael Kingma (Tarfful), Orli Shoshan (Shaak Ti), Christian J. Simpson (Lieutenant Gavyn Sykes), and Femi Taylor (Oola).

All autographs come with a signed Certificate of Authenticity and are printed on high quality paper, using official images and measuring 8" x 10" in size.

Available: Now

Price: \$29.99 each



SIDESHOW COLLECTIBLES



Sideshow Collectibles brings everybody's favorite protocol droid to life as a sixth-scale figure to accompany its recently released R2-D2 figure. Weathered from time spent stranded on the desert planet of Tatooine, C-3PO is as ready for adventure as he'll ever be!

Built with screen-accurate mechanical detailing and light-up features, C-3PO's advanced articulation, with over 40 points, allows collectors to capture perfectly the nuances of his quirky personality. Equipped with a comlink to receive instructions for his next mission, the protocol droid comes with an attachable magnetic restraining bolt. The Sideshow exclusive version comes with a swap-out shoulder for recreating the scene when a Tusken Raider attacks him! Oh, my!

Available: November 2015

Price: \$229.99

HASBRO

The ever popular Saga Legends collection continues with a new wave of 3 1/4" figures, complete with five points of articulation, from *Star Wars Rebels*, *Star Wars: The Clone Wars*, and the Original Trilogy. Characters in this wave include a TIE fighter pilot, an AT-DP driver, Clone Commander Gree, Plo Koon, a Jedi Temple guard, and an AT-AT driver. Price: \$5.99 each



New Mission Series 3 1/4" figure two-packs feature some first-time releases from *Star Wars Rebels*, including Sabine Wren and a stormtrooper, Cikatro Vizago and IG-RM, and Wullffwarro and a Wookiee warrior. There are also new packs from the Original Trilogy including Wicket W. Warrick and a biker scout from *Return of the Jedi*, as well as Bossk and IG-88 from *The Empire Strikes Back*. Price: \$9.99 each



The Black Series continues with two new 6" figures in the form of Han Solo in stormtrooper disguise, along with Bossk. Both are incredibly accurate in design and feature high levels of articulation. Price: \$19.99 each



There are also two new deluxe packs coming in the Black Series' 6" line, featuring Han Solo and his tauntaun, and Luke Skywalker and a wampa! Price: \$49.99 each Available: Now and throughout 2015



FANTASY FLIGHT GAMES

Star Wars: Armada is a two-player tactical miniatures game, featuring epic *Star Wars* space battles between rebel and Imperial fleets as they fight for the fate of the galaxy. You can increase your options with the first wave of *Star Wars: Armada* expansion packs: Five starship expansions and two fighter squadron expansions allow you to grow your fleet, tailor it around your favorite strategy, and explore a vast range of tactics and strategies that reach beyond those available in the core set of *Star Wars: Armada*.

VICTORY-CLASS STAR DESTROYER EXPANSION PACK

The Victory-class Star Destroyer Expansion Pack bolsters your Imperial fleet with one sculpted and pre-painted miniature Star Destroyer, as well as more than a dozen ship and upgrade cards. These open a wide range of strategic possibilities as they allow you to upgrade your Star Destroyer's armament, crew, and defences.

Price: \$39.95



CR90 CORELLIAN CORVETTE EXPANSION PACK

Often referred to as "blockade runners," CR90 corvettes can be outfitted to slip through Imperial blockades, haul cargo, serve as trooper carriers, or engage Imperial ships in battle. The CR90 Corellian Corvette Expansion Pack mirrors this versatility by introducing one pre-painted CR90 corvette miniature, along with eight upgrades, including the commander card, Mon Mothma, and the *Tantive IV* title card.

Price: \$19.95



NEBULON-B FRIGATE EXPANSION PACK

Fly your Nebulon-B frigate as a fighter escort or as a powerful support ship. The Nebulon-B Expansion Pack introduces one detailed and pre-painted Nebulon-B frigate miniature, as well as everything you need to field it in battle. Moreover, the expansion's upgrades allow you tremendous flexibility to customize your frigate's role within your fleet.

Price: \$19.95



ASSAULT FRIGATE MARK II EXPANSION PACK

The Assault Frigate Mark II Expansion Pack adds tremendous firepower and durability to your Rebel Alliance fleet. The expansion introduces one fully pre-painted Assault Frigate Mark II starship miniature, as well as 14 upgrade cards that allow you to take the fight to the Empire.

Price: \$39.95





GLADIATOR-CLASS STAR DESTROYER EXPANSION PACK

The *Gladiator-class Star Destroyer Expansion Pack* for *Star Wars: Armada* introduces one detailed and pre-painted miniature Star Destroyer that you can add to your Imperial fleet. Furthermore, 10 upgrade cards allow you to enhance its attacks, manoeuvre it between attacks, and improve its accuracy.
Price: \$29.95

REBEL FIGHTER SQUADRONS EXPANSION PACK

Squadrons play an important role in the tactical fleet battles of *Star Wars: Armada*. Though they're dwarfed by the capital ships they accompany, squadrons are not to be ignored: Swarms of them can take down even the largest of ships. By adding eight squadrons of A-wings, B-wings, X-wings, and Y-wings to your fleet, including unique squadrons led by such aces as Wedge Antilles and Tycho Celchu, the Rebel Fighter Squadrons Expansion Pack helps to tip the scales in your favor.
Price: \$19.95



IMPERIAL FIGHTER SQUADRONS EXPANSION PACK

In battle, the Empire deployed swarms of TIEs to neutralize enemy squadrons and safeguard its larger Star Destroyers and their superior firepower. Accordingly, the Imperial Fighter Squadrons Expansion Pack introduces an array of eight starfighter squadrons, evenly split between four types of fighters: TIE Advanced, TIE interceptors, TIE bombers, and TIE fighters.
Price: \$19.95



BOUNTY HUNTERS



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! *STAR WARS INSIDER*'S BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUE'S WINNER WILL RECEIVE A FANTASTIC KOTOBUKIYA *STAR WARS* STATUE KIT! VISIT WWW.FACEBOOK.COM/KOTOBUKIYA TO SEE MORE!

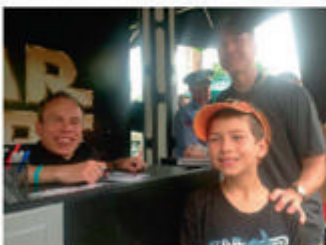
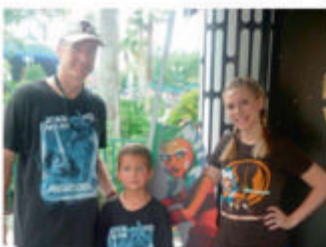
CRAFTSMANSHIP
KOTOBUKIYA

BOUNTY WINNER!

REACHING FOR THE STARS!

Star Wars was one of my inspirations to work in the space program, and I'm passing that enthusiasm to my kids. My son Aaron, now age 11, and I have been going to *Star Wars* Weekends for five years straight now. We have met over 20 *Star Wars* celebrities from the movies, *Star Wars: The Clone Wars*, and *Star Wars Rebels*, and all of them have been great experiences. My youngest son Ryan, now age 6, has started to join us this past year on these weekends of adventure!

—Tracy R. Gill, Florida, USA



The Gill family meets... Clockwise from top left: Stephen Stanton (Tarkin, *The Clone Wars* and *Rebels*), Catherine Taber (Padmé, *The Clone Wars*), Ashley Eckstein (Ahsoka, *The Clone Wars*), James Arnold Taylor (Obi-Wan, *The Clone Wars*), Jeremy Bulloch (Boba Fett), Billy Dee Williams (Lando), Jake Lloyd (Anakin), Warwick Davis (Wicket), Taylor Gray (Ezra Bridger, *Rebels*), Tiya Sircar (Sabine, *Rebels*), Peter Mayhew (Chewbacca), Ray Park (Darth Maul) and (center) Anthony Daniels (C-3PO).



Peter Mayhew poses with Beca in Australia!

CHEWIE DOWN UNDER

I was lucky enough to meet the original Wookiee, Peter Mayhew, at the Melbourne Supanova pop culture expo here in Australia. We were also lucky enough to meet his lovely wife, Angie.—Beca Reed, by email



From left to right: Sander De Lange (writes articles for Starwars.com), Davy Segers, Tim Veekhoven (president of TeeKay-421 & writes articles for Starwars.com), Steven Jaspers, Kevin Beentjes (writes articles for Starwars.com) Carrie Fisher (with hat, glasses, and T-shirt!), Leen & Sam (Steven Jaspers' kids).

A ROYAL VISIT!

During October, a few crewmembers and kids of TeeKay-421, the Belgian Star Wars Fan Club had a meeting and photoshoot at F.A.C.T.S. convention in Ghent, Belgium, with Princess Leia herself, Carrie Fisher!

Carrie was impressed by one of our T-shirts and asked if she could have one for herself! How could we refuse?—Jan Sergeant, Belgium



A kiss from a (Pam) Rose!



Actor and gentleman Paul Blake!

A DROID STORY

My name is Paul Wadley or, as people call me, "Pedge." I'm a member of the 99th Garrison in the UK, which is England's second largest Star Wars costuming club. I'm also a member of the UKG. I troop as C-3PO. I thought I would share these photos with you from a troop I did at Digicon. I met Pam Rose, who played Leesub Sirlin in *A New Hope*. She is one funny lady! I also met Paul Blake, who played Greedo. He's a fantastic chap and even rang my wife for a chat!—Pedge, by email

CAN YOU GO ONE BETTER?

HAVE YOU MET EWAN MCGREGOR? MAYBE YOU'VE JOKED AROUND WITH JAMES EARL JONES OR EVEN CUDDLED UP TO PETER CUSHING!? SEND PHOTOS, AND STORIES, OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS TO: BOUNTY HUNTERS, STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 3, OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM

VOL
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BANTHA TRACKS

BY THE FANS
FOR THE FANS

ART GALAXY

Creative and talented readers present their visions of *Star Wars*, from reverent to whimsical. *Bantha Tracks* loves to receive fan art from artists of all ages and of all *Star Wars* interests. See the submission guidelines on page 79 to learn how you can send in your own art for consideration.



A fresh take on two legendary scoundrels.
"Rebellion's Wild Card," by Ben C.
Foster, New Hampshire.



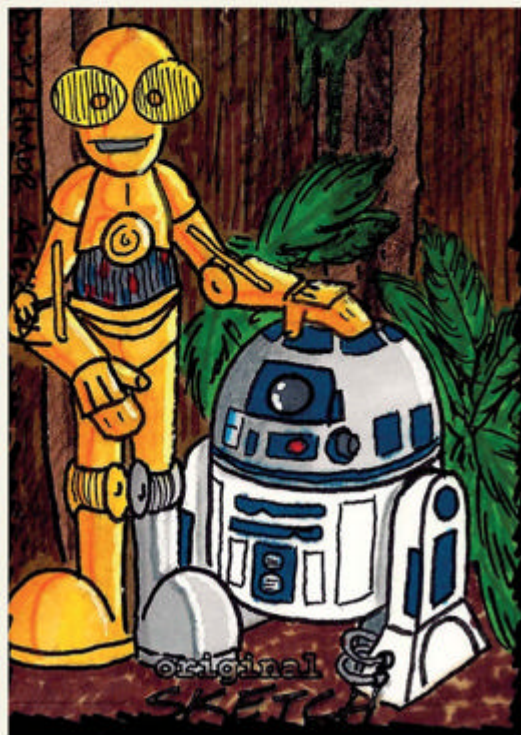
Nothing says "Happy Birthday" like a Sith! "I wanted to share a wonderful birthday present I received from my daughters," writes John Haigh.

13-year-old Katelin created the Darth Maul portrait for her dad, while Juli (six) and Ella (five) added Princess Leias on the sides. "I would love to see their amazing gift to me published in *Star Wars Insider*. We love your magazine!"

GET IN TRACKS!

FEATURED *BANTHA TRACKS* ARTIST: DANNY LIMOR

Danny Limor, an artist from Nashville, Tennessee, has a style that caught our eye this month at *Bantha Tracks*.

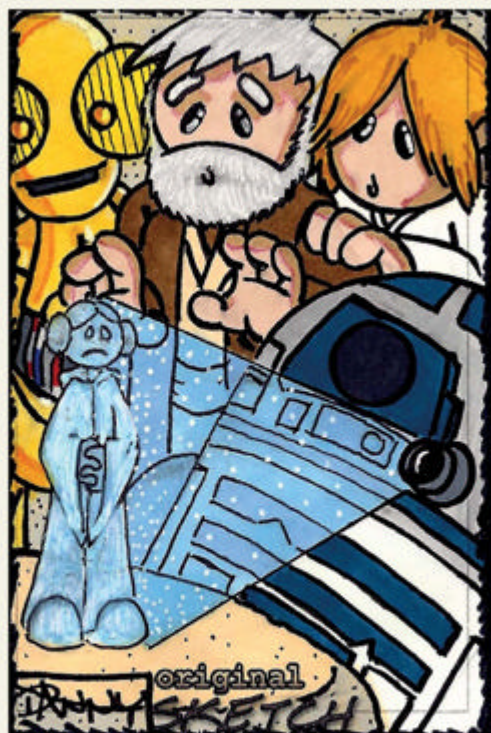


↑ "C-3PO and R2-D2."

↑ "Princess Leia Kills Jabba the Hutt."



↑ "The Saga Begins."



↑ "Help Me, Obi-Wan Kenobi."



↑ "Lando!"



↑ **“THE INQUISITOR’S SUNSCREEN PRANK,”**
BY ARTIST ANDREA STRICKLAND.

“I felt like making a summertime type of picture,” writes Strickland about her unlikely and likable beach piece. Strickland says she chose the words for the prank on unsuspecting Kallus based on executive producer Dave Filoni’s comments on the sharp intellect of the Inquisitor. “I previously submitted two artworks to *Bantha Tracks*, one titled ‘The Inquisitor’s Fangirls’ and another titled ‘Savage Opress,’” writes Strickland. “I’m not sure if there is a limit for submitting fan art, but if there is let me know, because I love submitting fan art to this magazine.”

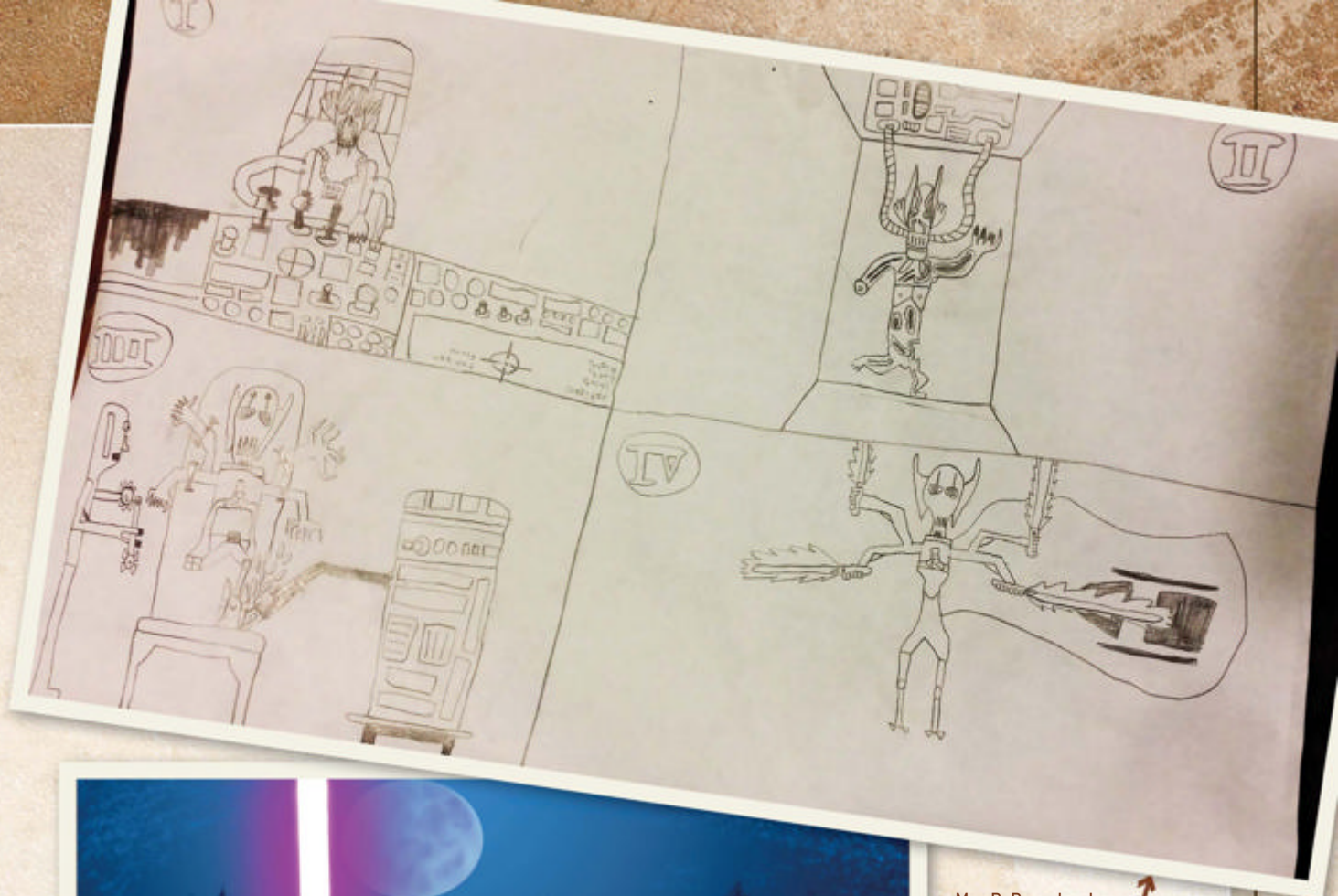
There are no limits for submitting artwork, Andrea, especially for great work like yours. See the submission guidelines on page 79 and send us some more!

We’re with you, Uncle Owen.
We would not trust these
singularly sinister
Jawas either. Art by
José Sanchez.



Artist Jorge Colon in Puerto Rico created this piece, called “Ahsoka Tano,” on acacia wood with burning and acrylic paint. “The wood screams ‘Ahsoka Tano’ because of the natural shape and natural colors!” he writes.





Mac R. Rapach, who was eight-and-a-half years old when he completed this artwork, describes what is happening in each frame: "In slot one (I) General Grievous (Qymaen jai Sheelal) is piloting his Kaleesh attack shuttle into the crowd at war.

"In slot two (II) after Qymaen's (Grievous's) shuttle crash, he was placed into a bacta tank, set on healing mode.

"In slot three (III) Grievous is being rebuilt into the cyborg supreme commander of the Separatist Droid Army we know.

"In slot four (IV) we see General Grievous as the fearsome, galactic, saber-wielding, four-armed cyborg criminal known throughout the *Star Wars* galaxy." Great work Mac, and a good lesson on General Grievous for us!

"This image of Mara Jade was originally created on my phone last year, and I always wanted to update it somehow, traditionally or digitally," says artist Tom Amici. "I decided to do it digitally, using Photoshop Cs5, and placing a little *The Force Awakens* element into it once I saw the teaser trailer."



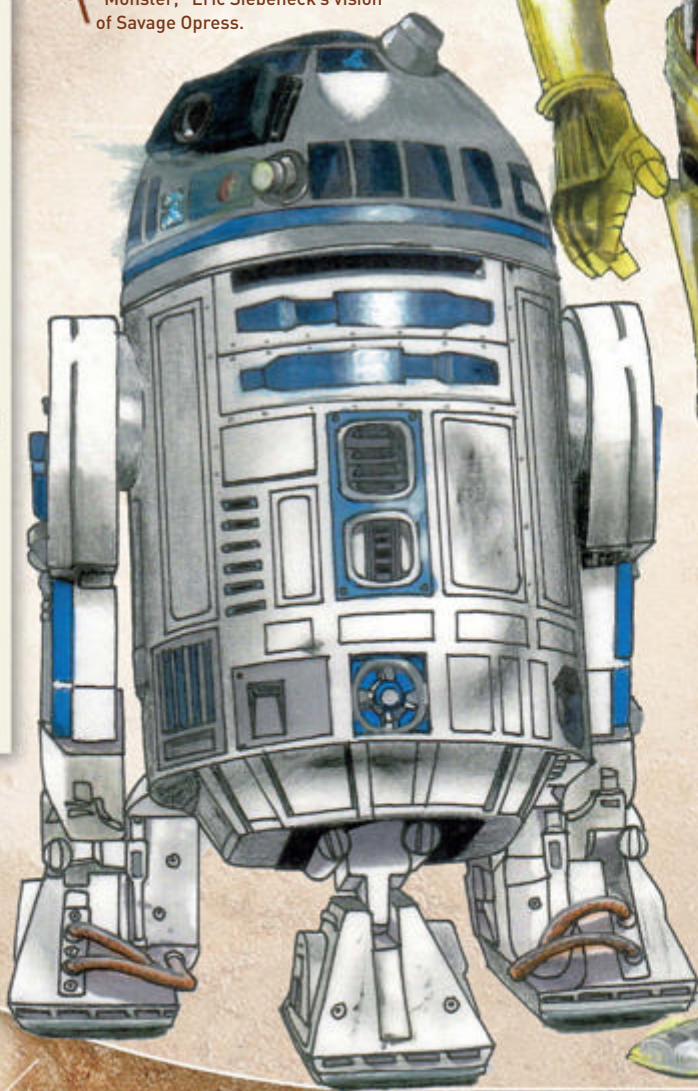


↑ "Monster," Eric Siebeneck's vision of Savage Opress.



↑ Boba Fett by artist Sarah Wilkinson.

The real dynamic duo: C-3PO and R2-D2, by José Sanchez.



WHAT WE MAKE

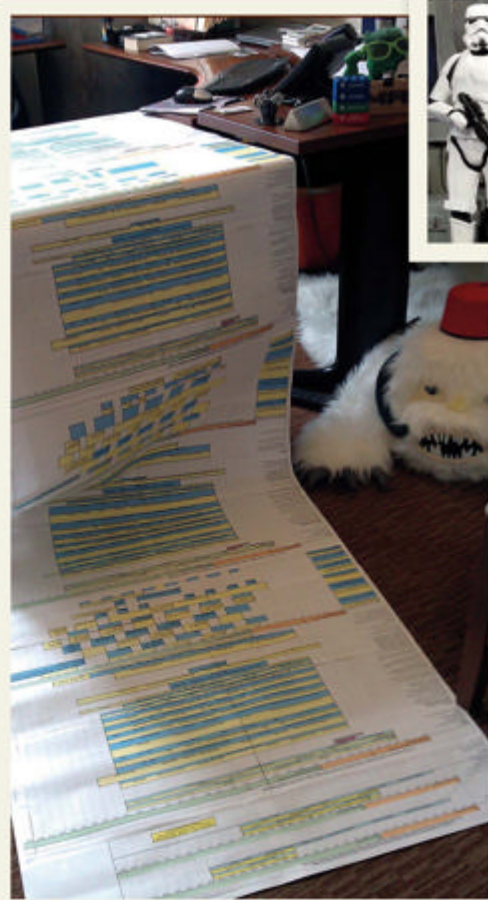
I suppose it should be no surprise that while working at Lucasfilm I often find myself sitting next to coworkers in meetings who, while simply keeping their hands busy, "doodle" fantastic little artworks. Pablo Hidalgo and Dave Filoni from the creative team might be expected to do this, but Tracy Cannobbio from PR, and Kerri Martin from marketing can knock out some great sketches, too.

I knock out nothing except lines of notes that I hope I can later successfully decipher into what I'd better get done. Creative art, especially some of the whimsical pieces in this edition of Art Galaxy, leaves me impressed by both the artists' talent and humor, and by a slightly different way of looking at the *Star Wars* galaxy.

We all have our ways to make our fellow fans smile though, don't we?



↑ Kurt Zimmerman makes movie-real *Star Wars* droids. He sent me this picture of his Chopper and R2 sending Thanksgiving wishes. Bryant Russ made Yoda cookies this past holiday season by putting together two Christmas tree cookies.



↑ Este Meza, my colleague on Lucasfilm's Team Events, makes sure the audio/visual is spot-on for our *Star Wars* Celebration stages (www.starwarscelebration.com), and also makes sure our *Star Wars* characters are at their best for shoots and appearances. He's contributed to some of the coolest merchandise we've had yet for Celebration, and I can't wait for you to see it this April.

← Besides making really good cocktails, what do I contribute? Some days I think, *not much*. But then I remember that I am lucky enough to work on the *Star Wars* Celebrations, and have the privilege of assembling the best *Star Wars* programming anywhere. This picture of "nine feet of awesome" was the programming from Celebration VI in 2012, but believe me, the programming for Celebration Anaheim this April will be even longer.

I do have something to make. Better get back to it. Hope to share it with you in April!

Get in Tracks!
Mary Franklin, Editor
Bantha Tracks



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AUTHOR IAN DOESCHER'S FIVE FAVORITE STAR WARS WORDS OF WISDOM!

THE *STAR WARS* MOVIES ARE FULL OF MEMORABLE QUOTES, FROM HAN SOLO'S LACONIC CHARM TO YODA'S SAGE-LIKE ADVICE. HERE, IAN DOESCHER—AUTHOR OF *WILLIAM SHAKESPEARE'S STAR WARS*, *WILLIAM SHAKESPEARE'S THE EMPIRE STRIKETH BACK*, AND *WILLIAM SHAKESPEARE'S THE JEDI DOTH RETURN*—SELECTS HIS MOST MEMORABLE PEARLS OF WISDOM!

1

"I KNOW."—HAN SOLO, *THE EMPIRE STRIKES BACK*



You have to give it to Han, everyone's favorite smooth smuggler, for one of the classiest responses ever. Han could put the Jedi council to shame for his denial of human attachment here—"What's that you say? I'm going to be frozen experimentally and not see my new girlfriend for who knows how long? Oh yeah, no biggie. She loves me—I know." Pretty cool. And of course, it only adds to Harrison Ford's awesomeness that this was a line he

came up with himself. What's the lesson here? When times are hard and the enemy is pressing a big advantage, don't let it rattle you. Don't let them see your fear, because then they win. Instead, play it cool. Personal note: This is totally not me in love at all. Whenever I've heard "I love you" from a woman, I am far more likely to respond like Kenneth Branagh's Benedick in *Much Ado About Nothing*: "Love me—why?!"

2

"GOVERNOR TARKIN. I SHOULD HAVE EXPECTED TO FIND YOU HOLDING VADER'S LEASH. I RECOGNIZED YOUR FOUL STENCH WHEN I WAS BROUGHT ONBOARD."
—PRINCESS LEIA, *A NEW HOPE*

Let's just stop for a moment and appreciate the overdose of chutzpah in this sentence. Here is Princess Leia—a woman in a man's world if ever there was one—surrounded by an entire star-sized battle station of her enemies, escorted in by a Sith Lord to face the man who runs the show, and does she cower? Does she whimper in fear? No ma'am, Princess Leia comes out firing before Tarkin even gets a word in edgewise. Life lesson: When things look their worst, don't let them dampen your personality. Don't believe you can't still succeed, because who knows when a short stormtrooper is going to break into your cell and come to your rescue? You're still the princess, and not even the destruction of your home planet can take that away from you.



3

"I'M SORRY." "HOLD ME!"—HAN SOLO AND PRINCESS LEIA, *RETURN OF THE JEDI*

Schmaltzy though this moment in *Return of the Jedi* is, it also may be one of the most real moments of the *Star Wars* movies when it comes to human relationships. Han is worried that his best friend and his best girl are getting a little too close. He can't tell Luke to keep his hands off Leia without seeming like a jerk, and he can't tell Leia to leave Luke alone without seeming overbearing. Besides, he has a cool smuggler veneer to maintain. So when Leia won't tell him what Luke has just said, and she's obviously upset about it, he starts to storm off—that's the scoundrel side winning. But then something magical happens: Han matures about five stages at once, turns around and says the two hardest words for a man to say: "I'm sorry." It turns out it's exactly what she needed. He may not understand it yet, but his refusal to turn away has cemented his place in her heart. Well done. The lesson: Don't be afraid to say you're sorry, guys.



4

"SIZE MATTERS NOT. LOOK AT ME. JUDGE ME BY MY SIZE, DO YOU?"

—YODA, *THE EMPIRE STRIKES BACK*



Any article about words of wisdom from *Star Wars* just has to pull something from Yoda. For me—and for anyone who has ever wondered if their size/skill/talent/whatever was big/good/awesome/amazing enough—Yoda's words here bring comfort. Since ancient times, people have been telling stories about the underdog winning the day (David and Goliath, anyone?). It's fun to imagine what's behind Yoda's words here: Maybe he was bullied when he first attended Jedi academy; maybe everyone thought he was too small to have what it takes. I like to imagine a wealth of heavy experience behind Yoda when he tells Luke, "Size matters not." Of course, Yoda's words would be meaningless if he couldn't back them up. So, what's the next thing Yoda does? Lifts that X-wing out of the swamp like a champion. Don't worry about feeling small—it's what you do that matters.

5

"WHO'S MORE FOOLISH—THE FOOL OR THE FOOL WHO FOLLOWS HIM?"

—OBI-WAN KENOBI, *A NEW HOPE*

One of the best lines of the first *Star Wars* movie. When someone is calling you names, particularly when that someone is a thick-headed jock (sorry, Han), maybe you should kindly point out that they're not so hot themselves. That's particularly true if they're being made foolish because they're on your side. Obi-Wan's point here is well made—"I'm a fool, huh? Well, you're the one in the cargo hold of your own ship because you're following me around." I was always a little sad that Obi-Wan and Han never made peace with each other—Obi-Wan died before Han could be convinced that "the old fossil" really knew a lot more than Han gave him credit for. Still, Obi-Wan's line is a classic.



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